Aquelarre

Aguelarre

A Medieval Demonic Roleplaying Game

Acknowledgements

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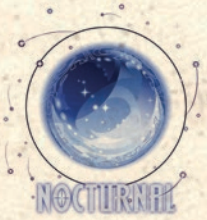
Published by Nocturnal Media, 2018



Nocturnal Media Houston, TX 77004 nocturnal-media.com

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Introduction

In which the reason for this manual is given, role playing games and their workings are discussed, and relevant works affecting few – or many – fans are reviewed.

Carts full of corpses slide through the muddy streets of a deserted city. Monks copy manuscripts silently in their cold monastery rooms. A hammer falls again and again on glowing red metal in a blacksmith shop. Fragrant flowers perfume private courtyard gardens. Grim, silent soldiers march the dusty roads in search of enemies, whether infidel or faithful. This is the world of the Middle Ages, which our ancestors knew and which shaped our present.

But beyond this human world, in the most shadowy depths of the woods, in the loneliest cave, in the most obscure cell, in the dimmest chambers of the human heart, live legends. Here, demons haunt castles, duendes skulk in the forest, alchemists concoct spells, and brujas laugh and laugh around their campfire in a forest clearing bathed in moonlight, as the demon sitting amongst them raises his goatish head and grins, directly at you, dear reader, saying...

"Welcome to the aquelarre—welcome to the coven."

A Role-Playing Game

This enormous book you hold in your hands is the manual for a role-playing game. Let's be more specific: these are the rules for playing *Aquelarre: The Demonic Medieval Role-Playing Game*, a game set in the kingdoms of the Iberian Peninsula during the 14th and 15th centuries, one in which history and fantasy live side by side, where the rule of Pedro the Cruel and Satan exist equally. If you don't already know what role-playing games are, read this entire section; if you don't know what *Aquelarre* is, read the *A Little History* section; and if you are a firebrand and already know everything you need to know about role-playing games and about *Aquelarre*, we shall see you in the final section, *This English Translation*.

Hey, a Role-Playing Game

If this is the first time you have bought a role-playing game and you have chosen this one to begin, we can only give you our congratulations. First because you have made a good choice (what else could we say?), and second because you are going to start with the doyen of Spanish role-playing games, and that is something, right?

Some people say you learn what a role-playing game is by playing; but we could also say that you learn to drive by driving, but that isn't exactly true. We can say that playing a role-playing game gives you experience with that game, but we need to briefly explain what is involved in all that. Let's begin with the simplest description we can make of a role-playing game: imagine that you are watching a movie, and a scene comes when one of the protagonists does something that seems stupid to you, and you say to the person next to you: "Look at that fool! Like I'd ever separate from my group in the middle of the woods with a murderer loose!" If you have ever done this, welcome to the world of role-playing games, as this is basically what is done in them; making ourselves the protagonists of a movie that we don't watch, instead relating our choices to a lead player, reacting as we wish to whatever happens in the story.

The player who tells us what is happening around us also becomes the arbiter of any disputes (using the rules contained in this manual), and also acts secondary parts, representing all the people who are going to appear in the tale but who aren't the protagonists. This player receives the title of *Game Director* (GD to abbreviate, or Game Master for some people), while the story's protagonists are *Player Characters* (PCs), whose roles the remaining players perform. All characters not controlled by a player — just like the secondary actors in the movies — who appear in the stories (or adventures, as we also call them) are *Non-Player Characters* (NPCs) and are controlled by the Game Director.

With this information, you now have the basis of what a role-playing game is, which rests upon three main pillars: dialog among the players and with the GD; imagination (since the story takes place in the minds of the players); and representation (each player acts as his character would). If you have ever played a role-playing video game (*Neverwinter Nights*, *World of Warcraft*, etc.), you have seen something very similar; which isn't that strange, given that video games are a development of classic role-playing games, like the one you have in your hands. But while in a videogame the programming determines the types of tasks or actions a character can do (which, however many there may be, are always finite), in a classic role-playing game there is no end to the actions that can be performed, as many as we can imagine. For example, if we encounter a character in a videogame controlled by the computer, we are given a series of options: fight, speak, etc.; in a role-playing game like *Aquelarre* there is complete liberty: we can speak, certainly, and fight, without a doubt, but we can also mock him and stick a finger up our nose or show him our backsides and take off running. Here, anything is possible. Here we have a human Game Director, which gains us many more benefits than the simple script of a computer game; he can change the story we are telling at any moment, modified by our reactions, even by our arguing with him, something a videogame can't allow us (at least, currently…).

To interact with the world a role-playing game offers us, each player needs to fill out a Character Sheet, following the rules we offer you in the first chapter. (You will find one at the end of the book, which we recommend you

photocopy, so that you don't have to tear the one from the book.) On this sheet the character's characteristics and skills are reflected by means of number values: Is he strong? Is he agile? Does he know how to move in silence? Is he good handling a sword? In this way, when the GD decides the chance of success or failure for an action, we can use these ratings and a dice roll to know whether…

What? We haven't yet mentioned dice? You are right, and I believe the moment has arrived.

Dice Conventions

If you have never played a role-playing game or, if you have and it was not a session of *Aquelarre* or another of the many games that use a percentile system (like *Call of Cthulhu*, *Runequest*, or *Stormbringer*, to name a few), it's possible you feel a bit intimidated facing a set of rules that seem something like an economic treatise: percentiles, percentages, tables, etc. As we have said, in this manual you have all the rules, carefully explained, and filled with examples, but here is a summary so that you can get the hang of the overall system. You'll see it's no big deal.

In respect to dice, *Aquelarre* uses types with 4, 6, 8, and 10 sides—especially the last; dice you can find in the same store where you obtained this book. And if it is well stocked, you can even choose the color and type (gem dice, crystal dice, marbled dice, metal dice, etc.). These dice are used in *Aquelarre* in the following ways:

- **Percentile Rolls (abbreviated 1D100):** This is the most common type of roll in the game. It is made by rolling two ten-sided dice, usually of different colors: one is the Tens (one marked specifically for this, or one that stands out, we typically say) and the other the Ones. For example, if we get a 2 on the tens die and a 1 on the ones, we have a 21; a 4 and a 7 become a 47; and an 8 and a 5 become an 85. If we get a double 00, we have rolled 100. Most of the ratings used in the game are expressed as percentages, which allows measurement of how good a particular ability or skill is on a scale of 1 to 100: for example, a character who has a 30% in Climb is fairly mediocre; if he has a 50%, he is a bit better; and with an 80%, he is clearly good. So each time we need to find out if we have succeeded at a specific action, we make a percentile roll: if we roll less than or equal to our percentage in the skill, we are successful; if it is higher, we have failed.
- **Other Rolls:** Besides the 1D100, you will encounter other types of rolls that are used in specific circumstances, whether to find how much damage is caused by an attack, how many days are spent convalescing from an illness, or how much time a spell effect endures. For these we use

Introduction for Those Who Have Never Role-Played

Don't be ashamed. It's only human to fear what one doesn't know. And what people fear, they attack, they forbid, they attempt to keep far from themselves and their loved ones. Role-playing gamers understand that.

We understand that, in a largely audio-visual society like ours, an entertainment based on imagination seems strange. An entertainment in which the player—instead of taking a merely passive role, as happens in front of the television—adopts a totally active role, creating the story by means of play.

We also understand, dear reader who has never role-played, that in this society of yours and mine, which tends toward individualism and loneliness, and whose future seems to be relations via the Internet, that there are some crazies who still like to do a collective activity, gathering in groups of a half dozen friends, having some refreshment before beginning, playing for a few hours around a table, and going to the movies or out to eat afterward.

We understand that you—you, who have lived your whole life wrapped up in pre-established norms and rules—view with mistrust a game whose only limit is the imagination of those who play it.

Finally, we understand that in a world like this one, at the beginning of the century, dominated by new technologies, that you look strangely on some crazies who, instead of playing in front of a computer, prefer to return to oral tradition, to narration and dialog, as it was before the time of television.

We understand. Don't worry. But… wouldn't you prefer to criticize us knowledgeably? Then why not read the book, play a session, and judge later? And don't worry if you find you don't like it; unlike you, we understand that not all the world has to like the same things.

Postscript for fundamentalist believers: Angels and demons appear in this game. We wish we could say that they are the fruit of the author's imagination, but the truth is that they have been taken from various biblical texts and from classic demonology. But before shouting to high heaven (never better said), you should be aware that these texts were declared "Not Inspired" (i.e., not the direct Word of God) not only by the Church Fathers, but also by the Second Vatican Council. Come on; it's clear they're not real. This is a game, a jest, just words. So please, don't be offended. And if you are, let it pass; as a colleague of mine once said (and I love to repeat it), one Salman Rushdie in the world is enough.

dice with four faces (1D4), six faces (1D6), eight faces (1D8), and ten faces (1D10). In some cases, we roll more than one die of a specific type (for example, 2D4; rolling two four-sided dice and adding the results), or we have to add or subtract a determined amount from the result (for example 1D4+2: roll one four-sided die and add 2), or even perhaps roll dice of different types (for example, 1D4+1D6; rolling one four-sided die and one six-sided die and adding the results. To roll 1D3, use 1D6 and divide the results by two (rounding up). Do the same to roll 1D5, using 1D10.

With what we have now told you, you should more or less understand what a role-playing game is (as we mentioned at the beginning, by playing a couple of sessions you will find that it is easier than it seems) and what the basic rules of *Aquelarre* consist of. As you may have noticed, we haven't spoken anywhere about who wins in a role-playing game; in fact there are no winners (or, put another way, all the players win), as it is about trying to live an adventure in our own imagination, dreaming of what it is like to be someone different than we are in reality. Upon finishing an adventure, it may be that characters have gained allies, money or power, and have raised their abilities through experience, but none of this can properly be called "winning"; and the worst that can happen is that our character dies, though that isn't actually losing either, since we can go back and create another character from the beginning and continue playing.

Don't worry if you haven't fully captured some of the previous concepts, as we repeat them so many times throughout the book that you will learn them in the end; we recommend that you read the first four chapters and then play the adventure *Specus Vespertillionum* (Fabula 1, page 500), so that you can learn step by step, in an entertaining way, the ins and outs of the rules.

Glossary

As no one is perfect, here is a small glossary of terms and abbreviations often used in the game, so that you don't get lost in jargon and strange terms.

Action: One of the two maneuvers or deeds that a character can perform during a Round.

AGI: Agility. See "Characteristics."

APP: Appearance**.** A secondary characteristic measuring a character's looks—the character's beauty or ugliness.

Adventure: The term for each story in which the characters become involved. Sometimes called a "module," within a series of related adventures called a "campaign."

Blunder: A die roll so disastrous that it invokes more unusual penalties than usual for a failed roll.

Characteristics: There are seven primary characteristics, each rated from 1 to 20, which indicate the physical and mental abilities of a character. These are Strength, Agility, Dexterity, Vitality, Perception, Communication, and Culture—and they determine what the character is like (as opposed to what the character has learned). Each character also has a number of secondary characteristics rating Luck, Temperance, Rationality/Irrationality, Life Points, Appearance, Age, and Height and Weight.

COM: Communication. See "Characteristics."

Concentration Points (CP): A representation of the mystic energy that allows a bruja, mage, or other user of magic to power the spells that character knows.

Consilium Arbitro: Advice from the Author to the Game Director.

CP: See "Concentration Points."

Critical Success: The best result possible on a dice roll, giving additional benefits to an action.

CUL: Culture. See "Characteristics."

D100: See "Percentile Roll."

Damage, Damage Points (DP): A representation of the amount of damage inflicted by an attack, a weapon, or harmful elements.

DEX: Dexterity. See "Characteristics."

Difficulty: A bonus or penalty that the Game Director applies to a dice roll, giving it a better or worse chance of succeeding.

DP: See "Damage Points."

Experience Points (XP): A representation of knowledge gained by a character from studying, working, or living adventures, which allows him to improve his Skills.

Faith Points (FP): A representation of a character's strength of belief, which allows that character to maintain multiple rituals of faith at the same time.

VIT: Vitality. See "Characteristics."

FP: See "Faith Points."

Game Director: The player who is responsible for preparing the adventures the other players take part in, who acts as an arbiter of the rules, and who takes the roles of all characters who appear in the adventure other than those of the players.

Game Session: This is a period of continuous play. During this time an adventure (or part of an adventure) may be completed, depending on the amount of time available and the actions taken by the characters.

GD: See "Game Director."

Initiative: A roll that determines at what point a character can act during a Round.

IRR: Irrationality. See "Rationality / Irrationality."

Life Points (LP): A character's level of health, which can be lowered by wounds or illnesses. A large loss of LP can result in a character's death.

LP: See "Life Points."

Luck: A secondary characteristic indicating a character's good fortune, which can be used to gain success with dice rolls that are more difficult than usual.

Non-Player Character (NPC): Characters not directly controlled by one of the players, but instead by the GD.

NPC: See "Non-Player Character."

Opposed Rolls: Rolls made by two or more characters whose actions oppose one another.

Ordo: (Plural, *Ordines*) "Order" or "level" indicates the power of a ritual of faith. The six ordines are: primus, secundus, tertius, quartus, quintus, and sextus.

PER: Perception. See "Characteristics."

Percentile Roll: The most common type of dice roll in the game, this involves rolling two 10-sided dice. One die (you declare which before rolling) represents the Tens digit and the other the Ones digit. For example, if you roll a 4 and then an 8, your result is a 48.

PC: See "Player Character."

Player Character (PC): A character directly controlled by one of the players.

Profession: The occupation exercised by a person during his life.

Rationality (RR)/Irrationality (IRR): A pair of numbers measuring the character's belief about the rational and irrational worlds.

Ritual of Faith: A power given to a priest by God.

Round: An artificial measure of time used in the game—approximately 12 seconds of real time. During a Round, a Character may perform up to two Actions.

RR: Rationality. See "Rationality / Irrationality."

Skills: The character's abilities in the game, which represent knowledges and aptitudes a character has learned during life.

Class: The rung on the social ladder a person occupies in medieval society.

STR: Strength. See "Characteristics."

***Vis*:** The magnitude, potency, or power level of a spell. They are, in order from least to greatest power: *vis prima*, *vis secunda*, *vis tertia*, *vis quarta*, *vis quinta*, *vis sexta*, and *vis septima*.

Temperance: A secondary characteristic measuring the mental endurance and courage of a character.

XP: See "Experience Points."

Consilium Arbitro: Time in *Aquelarre*

In most cases, the time that transpires over the course of a game session is equivalent to the actual time spent playing: if the characters speak among themselves or with NPCs, the time spent in- and outside the game and is similar, and therefore, not significant. But there are two specific situations in which game time and real time differ considerably.

The first occurs when attempting to carry out an action that takes a long time, like sleeping, traveling, building a cart, etc. In these cases, the GD can simply fade to black: the character starts the action and the GD passes directly to the end of it, or to the point it is interrupted. If we use the example of the trip, the character leaves town, and the GD passes directly to his arrival at his destination or, if he is attacked by bandits on the road, to the area where the ambush takes place.

The second circumstance that requires a different measurement of time from reality occurs in those situations where many things can happen in a very short period of time. A great example is combat, in which a great number of actions may be carried out in a bare few minutes, but this also occurs in other situations: crossing a raging river, climbing the wall of a besieged city, etc. In such cases, we use the Round. We discuss this further in Chapter IV.

A Little History

Aquelarre: The Demonic Medieval Role-Playing Game first appeared for sale on Wednesday, 13 November 1990, and became the first one-hundred-percent Spanish role-playing game: it was written in Spanish, designed by a Spaniard: Ricard Ibáñez; published by a Spanish publisher: Joc Internacional; and set within the 14th century kingdoms of the Iberian Peninsula. Over the years, the game gained momentum and supplements for it multiplied (*Lilith*, *Rerum Demoni*, *Dracs*…), which added more depth to its setting.

In 1993, the game made a jump in time to land in the 16th century with *Rinascita*, a supplement that allowed players to place their adventures within the Renaissance. And things didn't stop there, as three years later *Villa y Corte* came to light, a manual that places players in the Madrid of the Austrian Hapsburgs during the 17th century. However, to the disappointment of the game's fans, this was the last *Aquelarre* supplement from Joc Internacional, as the publisher dissolved and left the game homeless.

During the following years, followers of *Aquelarre* did as best they could to continue their campaigns without newly published material, until the end of 1999: In November of that year, José Luis Rodríguez, known on the Internet as Tanys, founded the Anatema Brotherhood, a mailing list dedicated to the game (es.groups.yahoo.com/group/Aquelarre/), which became a meeting place for hundreds of fans who could use it to share ideas, adventures, and suggestions. And things didn't stop there; one month later a new publisher, Caja de Pandora, published a second edition of *Aquelarre*, including in a single book all the corrections and new rules that had been generated since the first edition appeared.

Thus began the game's renaissance, as many new players discovered it besides those who had come before. More supplements were produced by Ricard Ibáñez (*Jentilen Lurra*, *Fogar de Breogán*, etc.), by other authors (like the *Ad Intra Mare* campaign by Pedro García), and compilations of adventures written by fans of the game (*Ultreya*). Things seemed to be going brilliantly for the game, including the launch of a release in full color, but none of this could prevent the publisher finally closing its doors and *Aquelarre* again finding itself without an official producer. Luckily for fans, this proved to be only a momentary fading, as several members of Caja de Pandora created CROM, a publisher willing to take over *Aquelarre*, also opening their doors to new authors, which let them bring to market a great quantity of supplements—dedicated to different ethnic groups (*Al Andalus* and *Sefarad*), to magic (*Grimorio*), to cities (*Medina Grnatha*, *Descriptio Cordubae*), and to professions (*Codex Inquisitorius*, *Ars Magna*, *Ars Medica*, *Ars Carmina*), as well as new adventures (*Fraternitas Vera Lucis*), and even rerelease old supplements (*Ad Intra Mare*, *Jentilen Lurra*, and *Fogar de Breogán*). Sadly, CROM had to close its doors between the years 2003 and 2004.

In this state of affairs, and after many years of publishing drought, the publisher Nosolorol and Ricard Ibáñez decided to publish a third edition of *Aquelarre* in 2013, rewriting the book entirely, polishing some of the rules to make them clearer to understand and easier to use, at the same time incorporating material that had been published separately in different supplements. The resulting book could claim to be the definitive version, encompassing the greatest possible quantity of the game's features, while in the future Nosolorol is dedicated to publish more supplements and guides for *Aquelarre*, to expand the game world even further.

This English Edition

The English edition you now hold in your hands is translated from that Spanish third edition of *Aquelarre*.

Example of Play

To continue, we offer you an example of play for you to see how a session of *Aquelarre* unfolds. If you are new to role-playing, the example will help you a lot, allowing you to see firsthand how the Game Director presents their surroundings to the players, and how they react to what unfolds.

Antonio is the Game Director in our example, and the players are Miguel, Inma, and Maica, playing respectively Pere (a Catalonian hunter), Álvaro (a knight of the Order of Santiago), and Jafar (a Granadan wizard). The characters have recently arrived at Samalús, a small Catalonian village, and it strikes them as odd that the village's small church has been closed for several days. With some effort, they have managed to pry open the main doors. Here we begin play:

Antonio: It's a modest church, where the light enters through small windows, almost slits, in the walls. In the dusty, yellow light, you see two rows of pews facing a stone altar with a large wooden crucifix on the wall behind it. A man lies sprawled across the altar, apparently dead, as his entrails spill down one side, while his blood is sprayed across the altar, the floor, the walls, and even the crucifix.

Miguel: Dear Lord.

Maica: I think we've found the priest…

Inma: Álvaro approaches the man and examines him.

Miguel: It is terrible, to desecrate everything, even the dead. Tell me, Antonio, is there another way out of the church?

Antonio: Yes, to the right of the altar you see a door ajar.

Miguel: Good. While the knight checks out the corpse, I'm going to that door.

Antonio: Okay. What does Jafar do in the meantime?

Maica: This seems really bad. Whatever killed the priest may be still around. I think the time has come to use a spell; Jafar casts "Hada's Blessing."

Antonio: Great. I know what you're all doing. Let's take this one at a time. We'll start with you, Inma. Álvaro approaches the body and sees the remains of what looks like a cassock. But the priest must have been dead several days, because as Álvaro nears the body, he encounters a strong stench of putrefaction and sees a cloud of flies hovering about the priest and his guts…

Inma: Yuck! Suddenly those snacks we had earlier aren't sitting so well.

Antonio: And it isn't you; your knight may also be feeling poorly. Make a roll for his Temperance.

Inma: And here we go! I only want to see what's there…

Antonio: Did you hear me about the decay, the flies, and the stench? Make the roll if you want Álvaro to get closer.

Miguel: Come on, Inma, stop complaining and roll.

Inma: Okay, okay… [He checks Álvaro's Temperance score, 60%, and rolls percentile dice.] Made it! 22! Now, oh Game Director, can I get closer?

Antonio: Yes, now you can approach. Álvaro controls his nausea and examines the corpse. It still holds a page from a book, quite bloodstained, clenched in one hand.

Inma: What's written on it?

Antonio: It's in Latin, but it seems to be a passage from the Bible. By the way, make a Discovery roll.

Inma: Why? Am I being attacked?

Antonio: Roll and find out, Mr. Paranoid.

Inma: I just know something's going to attack me. [He checks Álvaro's Discovery percentage, 70%, and makes a roll.] A 31. What do I see?

Antonio: You see that on the other side of the altar a metal aspergillum lies on the floor.

Inma: An aspergillum? What's that? You mean the vegetable?

Maica: He said an aspergillum, not an asparagus…

Inma: So what's an aspergillum? Some sort of bug?

Antonio: No, it's not a bug. It's an instrument used by priests to sprinkle holy water on the faithful and others.

Inma: Okay. What can I do with it?

Antonio: That's up to you, and while you think it over, let's turn to Jafar. So, Maica, you were going to cast "Hada's Blessing"?

Maica: As always when I smell trouble. Whether I need to fight or run…

Antonio: Let's see. You have an 85% in IRR, and as this is a *vis quarta* spell, that leaves you with 35% [85-50]. You're not wearing any armor, and you're concentrating; are you going to use the complete vocalizations and gestures?

Maica: Sure, since these guys already know I use magic.

Miguel: Here goes the Moor with his witchcraft again…

Inma: Remember that I'm a knight of Santiago, and to me spells…

Maica: Yeah, yeah. Nobody likes magic users — except when you need healing. Whatever. Normal gestures and words.

Antonio: Okay, you grasp your charmed medallion, reciting a litany in Arabic as you lift your hands to heaven. Make the roll.

Maica: Got it. An 11. During the next few hours I have double Luck, and I don't have to declare its use before making rolls. Let come what may.

Antonio: Okay, William Wallace. [Antonio makes a secret roll of 1D6 and marks down in his notebook that the spell will last for 4 hours.]. Now let's turn to Pere. Miguel, you approach the door. Do you open it, or do you want to do anything else first?

Miguel: You don't seem to know me very well. I place my ear to the crack in the door and try to hear any noise inside, once the Moor stops with his noisy spell…

Maica: Which I just finished!

Miguel: I was just waiting.

Antonio: Put your precious ear to the door, expert hunter, and roll for Listen.

Miguel: Let's see, I have an 80%. There we go. I rolled a 78, just barely, but I succeed…

Antonio: You succeed, and yes, you hear something: someone is sleeping inside. You hear some snoring, not too loud, but enough to notice.

Miguel: I think we caught someone taking what'll be his last nap…

Inma: We're just full of quips.

Miguel: Hush, hush, this is very good. So, slowly, I unsheathe my bracamante and open the door, very quietly.

Antonio: Sure, whatever you say… But remember, easier said than done… You have to make a Stealth roll.

Miguel: You would have to think of that… Shit!

Antonio: It's my job. Tell me what you have for Stealth.

Miguel: I am a hunter first and foremost, my friend. I have 75%. You won't catch me with my pants down…

Antonio: Sure, Spiderman. [Antonio decides to make a hidden Stealth roll for Miguel, so he won't know whether it succeeded or failed until it's too late. He rolls the dice and gets a 99—a full-scale blunder]. Good, good, good. [He smiles smugly]…

Miguel: Don't tell me…!

Inma: Blunderman is back!

Maica: With that smile on Antonio's face, there's no doubt…

Antonio: Pere has drawn his bracamante and slowly opens the door—which squeals like a thousand demons…

Miguel: See? What did I tell you? Another Stealth blunder!

Antonio: So it seems. Beyond the door you discover a completely trashed sacristy, with open chests, empty shelves, and clothes and books in a huge pile on the floor. And it doesn't smell like roses. And by the way, the snoring has stopped…

Miguel: I'm stuck. No backing out now. I shout to the rest, "My dear fellows, I'm afraid someone here wants to say hello. Won't you come to greet him?"

Inma: I pull out my sword and rush to Pere's side.

Maica: I stay where I am but draw my dagger.

Antonio: You won't have to wait long. As Pere finished speaking, one of the piles stirred up, revealing a creature only a couple feet high, which appears at first to be little more than a head with a huge mouth, stained with dried blood and filled with a monstrous row of sharp teeth. The thing doesn't have any arms, just two pairs of legs, one pair in front and one in back. Just above its huge mouth, two eyes stare fixedly at you. Can I have an IRR roll for Pere and Álvaro, please?

The game session continues with Pere, Álvaro, and Jafar facing down a *bafometo*, hoping to discover how such a spawn of Hell ended up in a small village church. Can they decipher the verses on the torn page? Is the *bafometo*'s presence related to the priest's death? Will they even survive this encounter?

Liber I: Mechanica

Mechanics

Chapter 3: Dramatis Personae

Characters

Wherein we carefully explain balanced rules for conceiving and creating the characters that players will need to take part in this role-playing game.

In days of yore...

Pelayo half raised his head, and then he straightened completely. His kidneys appreciated the change in posture. Being a peasant was bad enough, but it was worse when it was time to pull weeds, which he had been doing with his spine bent double the whole day.

The rider wasn't a soldier, that was evident, but neither was he an unprotected traveler. His sword hung at the proper height in its scabbard, and his traveling cloak left visible a breastplate of leather reinforced with metal. A simple helmet without a visor hanging from his saddle horn completed the picture. Pelayo nodded to himself. An experienced traveler, one who had no fear of journeying alone. His implements of war were worn from use, and that they were so displayed was likely more as a warning than anything else. Yet wise eyes could judge that if it came down to a fight, the cost in flesh would be dear.

The stranger approached, not too close, but enough to speak without shouting. "Greetings! Years ago there was an inn nearby, owned by Honest Alvar, I believe he was called. Does it still stand?"

"It does still," Pelayo answered, "but no longer under Alvar's name, who died some years ago. Now it belongs to his son Roque. It is now known as the inn of Roque the Mad. But otherwise it stands where it always did, though you'll need to move along quickly if you want to arrive there before the sun sets."

"Roque the Mad?" the stranger asked with surprise.

"They say he speaks with trees, and that they answer him.... But that's just crazy gossip, which you shouldn't let disturb you."

"Nor does it, in truth, friend. God be with you!"

The rider spurred his horse and left Pelayo alone, under a sun now high, and with a good deal of work left to do. He bent again resignedly, lamenting that he had no children to do the unpleasant labor for him, and he soon forgot the stranger. And so this peasant passes from our story....

* * *

The rider came to the inn before sunset and discovered that he remembered it better than he might have hoped. With expert eyes he sought and found those traces of a fire which remained from perhaps twenty years ago. He shook his head like a wet dog, trying to shake off the memories. But there were simply too many to shed them all. He left his horse in the hands of a stable boy and entered the hostel. The host came to meet him, and it stung the stranger somewhat to recognize in this man the child he had known so many years ago. Now this man had reached an age about the same as his father had been then, and he wore similar lines on his face, had the same thinning hair, and bore the same wide smile. Only his eyes were different. They were the eyes of one who had seen more than he truly wished.

"Welcome! Welcome!" Roque said. "If you were looking for refreshment and good food, you have come to the right place!"

"I'm looking for both things — and also a third: a friend waiting for me here, a companion of the roads."

"Your brother?" Roque asked, squinting his eyes and stroking his beard.

"In effect, that he is in many senses; in that we have shared bread, and bed, and we have hunted together."

He put the emphasis on the last words, and it achieved its objective, in that the innkeeper nodded and led him up to a hidden room. In it sat a man, to all lights a soldier, a man-at-arms, entertaining himself by whetting a knife already more than sharp. The traveler entered and dropped his hood, and the soldier smiled more with weariness than affection.

"Hello, Miguel," the soldier said. "Truly, it has been a long time."

"Hello, Ignotus. You are right. A good twenty years."

"I have been told that you are no longer Miguel the Healer. That now you are Don Miguel, lord of Navarrete."

"A reward for doing favors for the powerful, as you well know.... A reward which you yourself rejected."

Ignotus grinned.

"After the death of Zarah, nothing made sense to me. Nothing... except the road."

"Are you seeking a coffin, then?"

"I'm likely to end with one... if that's what you can call it. Some degenerates were searching for mandrágoras... so I guided them to where they could find them, and then I took off. Let them fend with the adults, instead of snatching young ones."

Miguel laughed low. Then, somewhat more seriously, he said to his friend, "I need you to do me a favor."

Ignotus gazed back at him silently.

Encouraged by this, the Navarrete continued, "I ask for my son, Lope. He is of an age that he believes he can devour the whole world. More or less the same age you and I were when we took to the road, that first time.... He wants to make his fortune and see the world, and he has gotten it in his head to go to León, to make his way in the court, without any companion except a Jewish devil, who directs him like a servant and has made my own counsel seem ill. I know Lope's weaknesses as well as his strengths, his reason and his will, his knowledge and his blindnesses, as if I had given him birth — which in some part I did, in truth, because you know that he is both my son and his mother's.

"Ignotus, friend, brother... Will you watch him? Do it without him knowing, so as not to wound his pride, but follow his adventures closely, and save him from dangers too great for him. Will you do this for me? Will you do this for old times' sake?"

* * *

As you have already read in the introduction to this manual, each person who wants to participate in a game of *Aquelarre* needs a character to play (except the one who adopts the role of Game Director). This character — called a PC or Player Character — is simply a type of alter ego for the player within the game world, an individual who can follow the directions of the player controlling him, based on the character's personality and temperament. There are hundreds, if not thousands, of possibilities: a fierce warrior shaped by the wilderness, a fat monk with ruddy complexion, a lady of exquisite tastes and black thoughts, a curious alchemist willing to sell his soul for an ancient grimoire, a personable and smooth-tongued thief, a lame pirate with an eyepatch and a wooden leg… all of these, and many more, can be used by players who wish to include them in the game.

So before you begin designing your character, make a copy of the character sheet that appears in this book (page 565) — you have our permission to photocopy it, if you wish . On it you can note all the facts and figures pertaining to the appearance and history of your PC, a character which you, as the player, give life and personality, converting that handful of numbers and letters into a unique individual with his own virtues and flaws, like all who inhabit the universe of *Aquelarre* — where neither fantasy supermen nor legendary heroes exist, just ordinary people who have to deal with individuals of the same caliber in the medieval and demonic world presented to you in *Aquelarre*.

Methods of Character Creation

This chapter guides you through creating your own character for *Aquelarre*, using one of a set of rules that you can adjust to the style of play your group most enjoys, or for the amount of time you can devote to character creation. You have two different methods at your disposal:

Random Method

This is the character creation method that has been used in *Aquelarre* since its first edition; a system much faster than the Free Choice method, but which leaves most decisions to random chance, resolving many features with a single roll of dice. The Classic Method is highly recommended for players with little experience, or for quick adventures in which you can't afford to spend much time creating characters, or for those players who enjoy taking on the roles of characters with interests and inclinations far removed from those that they would have chosen.

Free Choice Method

This method takes the longer time of the two, but it also allows the player the opportunity to decide each and every one of the character traits: social status, profession, race, height, weight, etc. While this system is based on the Classic Method, it uses a system of points to balance acquisition of Boons and Banes, since they are no longer left to random chance. For example, a high class (a Boon) is much better than a low one, while on the other hand, a horrific appearance (a Bane) is considerably worse than a handsome one — and matching two such choices helps make a character unique while maintaining fairness and balance during character creation.

Which is to say, whenever you want your character to have a benefit, you spend points of Boon to get it, and for every Boon that you acquire, you must spend the same points for Banes (disadvantages, weaknesses, or flaws). The reverse also works: If you choose for your character a trait of inferior character, such as low class or horrendous appearance — that is, if you choose points of Bane — you get matching points to buy advantages or virtues. In either case, the maximum number of points of Boon or Bane that a character may have is 5.

Creating your Character

When time comes to create characters, players can choose the method they most like — Random or Free Choice — at each step. Of course, bear in mind that the Game Director always has the last word about choosing one creation method or the other, and can even require players to choose a particular aspect of their characters, if the adventure necessitates it. For example, if you plan to run an adventure taking place in the Nasrid court, you can require players to create characters of high station belonging to the kingdom of Granada.

To help with the rules for creating characters, we give you examples in each phase of how to use them. Or you can have a look at the summary table below, in which are gathered all the necessary steps for your reference while reading.

So, grab your character sheet, a pencil, and some dice, and let us enter the coven — *el Aquelarre*.

Summary Table of Character Creation

1. **Where are you from?** Roll or Choose the kingdom for your character (below).
2. **What people do you spring from?** Roll or Choose a race or ethnic group for your character (page 28).
3. **What is your class?** Roll or Choose a class for your character (page 31).
4. **What is your profession?** Roll or Choose an occupation for your character (page 33).
5. **What profession did your father have?** Roll or Choose your father's occupation (page 48).
6. **What is your family like?** Roll or Choose how many members your character's family has and your character's place in that line (page 49).
7. **What are you like?** Choose the values for your Principal Characteristics (page 50).
8. **How do you act and think?** Calculate your Secondary Characteristics (page 51).
9. **What have you learned in life?** Allocate percentages to your skills (page 53).
10. **What do you earn and spend?** Calculate the money your character starts with (page 55).
11. **Do you know spells or rituals of faith?** Check to see if your character can cast spells or use rituals of faith (page 56).
12. **What is different about you?** Roll or Choose your Character Traits (page 58) — your Boons and Banes (page 61).
13. **What else can be said about you?** Considering all these things together, complete your character (page 71).

Random Method

Step 1: Kingdom

All *Aquelarre* characters are born and raised in, or currently live in, one of five kingdoms dividing the Iberian Peninsula during the 14th and 15th centuries; five monarchies that carried on war, commerce, and aid among themselves for several centuries prior and during those two specific centuries — disputes and intrigues that can sweep up the characters according to their places of origin.

To determine the kingdom in which your character has been born or currently lives, choose one from the list below. If you are uncertain which to choose, or you're in a hurry, roll 1D10 on the table to decide randomly.

Random Table of Kingdoms

1D10	Kingdom
1–4	Crown of Castile
5–6	Crown of Aragón
7	Kingdom of Granada
8	Kingdom of Navarre
9–10	Kingdom of Portugal

Exemplum: We are going to make two characters at the same time: one using the Random Method, and one totally Free Choice.

Example — Lope: The time has come to make ourselves a character as God and the Devil dictate (i.e. using the Random method). The first thing we do is to determine our PC's kingdom of birth. We roll 1D10 on the random table of kingdoms and get a 1. Our character is from the Crown of Castile.

Example — Micael: So that you may more easily learn to create a character using the Free Choice method, we'll make a character using it concurrently. The first step is the kingdom, and we immediately settle upon Portugal, which we have always liked a lot.

Crown of Castile

During the 14th and 15th centuries, Castile is the kingdom of greatest extent on the Iberian Peninsula, and it has a major political and cultural influence. Within its borders are included many previously-independent kingdoms, such as León, Galicia, Toledo, and Murcia; now all linked to the Castilian Crown, which during the 13th century expanded its territory throughout the valley of Guadalquivir. During this period Castile maintained mostly good relations with its neighbors Portugal and Navarre, but not with Aragón — with which it had many clashes until signing the Compromise of Caspe in 1412, when it instituted the Castilian Trastámara dynasty in Aragón — nor with Granada which, despite being a Castilian vassal, ends up being conquered by her in 1492.

In the heart of Castile live peoples of many diverse cultures and origins:

- Castilians
- Galicians
- Basques
- Astur-Leonese
- Mudejars
- Jews

Crown of Aragón

Created in 1150 by the union of the kingdom of Aragón and the county of Barcelona, the Crown of Aragón in the 14th and 15th centuries had expanded to include Valencia, Mallorca, Sicily, Corsica, Sardinia, Naples, and (for a brief period of time) Athens and Neopatras in Greece. Much more focused on mastering the sea than its great antagonist, Castile — with whom it had frequent disputes until the establishment of the Aragonese throne of Castilian King Fernando of Antequera in 1412 — the Crown of Aragón centered its politics around maritime commerce and the expansion of rule throughout the Mediterranean. With the marriage of the Catholic Monarchs in 1469, Castile and Aragón were finally joined — though their union would not be effectively complete until the rule of Carlos I.

Within the Crown of Aragón the following peoples can be encountered:

- Aragonese
- Catalonians
- Mudejars
- Jews

Kingdom of Granada

Ibn Al-Ahmar founded the Nasrid Kingdom of Granada in 1238, heir of the great emirates and Caliphates of Al-Andalus (often referred to as Muslim Spain, or Islamic Iberia), which survived as the last Islamic bastion on the Iberian Peninsula until its dissolution in 1492. During this time, and despite the frequent dynastic struggles that shook it, the kingdom maintained itself thanks to the many tributes it paid to the Castilian kings and the pacts it signed with the *Benimerines* of Magreb. In spite of this, the Kingdom of Granada suffers a continual erosion of territory until the Catholic Monarchs, after a campaign of ten years, finally expel the Nasrids from the peninsula.

Granadan society under the Nasrids is divided into three great populations:

- Arabs
- Jews
- Mozarabs

Kingdom of Navarre

After several centuries of territorial partitioning with the neighboring crowns, the Kingdom of Navarre is the smallest of all the peninsular kingdoms in the Late Middle Ages. Although it is governed by dynasties of French origin during this period, it maintains good relations with the Crowns of Castile and Aragón, each concerned that this kingdom not become part of the enemy crown. In the middle of the 15th century a bloody civil war between the factions of the Beamonteses (supported by the Castilians) and the Agramonteses (who received aid from the Aragonese) shakes the entire kingdom, a conflict that ends at the beginning of the 16th century with the conquest of the ancient kingdom of Navarre by Aragón.

The population of Navarre is divided among three large groups:

- Navarrese
- Basques
- Jews

Kingdom of Portugal

The old county of Portugal belonged to the Kingdom of León, and became the Kingdom of Portugal in 1139, under the auspices of the house of Burgundy. It begins the 14th century as a Castilian ally.

During the two next centuries, the two main tasks confronting Portugal are to strengthen its territory, and to reinforce the power of the crown in the face of the nobles. The Castilian occupation of 1371 ends the dynastic pretensions of Fernando I of Portugal for the Castilian crown. The invasion brings about the ascendance of the Avis dynasty to the Portuguese throne, an alliance with England, and victory over Castile; which allows Portugal to strengthen its power in the peninsula and initiates a period of overseas expansion which carries it first to Africa and, in the 16th century, to America and Asia.

Within the Portuguese territory the following peoples dwell together:

- Portuguese
- Jews
- Mudejars

Step 2: People

Besides the territorial divisions which we saw in the previous section, the population of the different peninsular kingdoms is divided into various ethnic groups or races. Now that you know the kingdom where your character was born, the time has come to decide to which of the peoples his heritage belongs.

Below you will find a description of each of the peoples of medieval Spain, and the society to which it belongs — Christian, Islamic, or Jewish (which is very important for discovering the character's class), the possible professional restrictions of that people, and the languages everyone among that people know together the corresponding initial percentages, whether 100% or the result of multiplying the character's Culture (we shall discuss the subject of Characteristics later, see page 50) with a specific multiplier: either x2 or x4.

Check what peoples inhabit the kingdom your character belongs to, and choose one for your PC. If you can't decide what to choose, or you wish for the greatest possible surprise in this step, make a roll of 1D10 in the *Random Table of Peoples*, taking the result that corresponds to your character's homeland.

Example — Lope: We continue with the creation of our Random character, turning to the people from which he originated: As he comes from Castile, we have a chance of six different ethnic groups to come from; the die roll comes up 3: Castilian. Our character is a Christian inhabitant of the Crown of Castile, and we already have a name chosen for him: he is called Lope of Navarrete.

Example — Micael: Now comes the time for our Free Choice character's people. We take a look at the kingdom description and see that three peoples live together in Portugal: Portuguese, Mudejars, and Jews. We decide on the last and assign our character to the Jewish people. We proceed from there to choose a name for him: Micael Bonisha.

Arab

For convenience, we use the word "Arab" for the Muslim inhabitants of the Kingdom of Granada, though the population is composed mainly of Nasrids — that is, Andalusian Arab descendants of old al-Andalus — together with Berbers from Magreb, Turkish *Ghulams*, and Africans from the kingdoms of Ghana, Mali, and Songhay, in addition to true Arabs from the Arabian peninsula. Which group, exactly, a character springs from is immaterial to these rules, so the player is free to choose one ethnicity or another.

Society: Islamic

Restrictions: None

Languages: Andalusian at 100%, Arabic at (CUL x4)%, and Castilian at (CUL x4)%

Aragonese

These are the Christian inhabitants of the old kingdom of Aragón, now integrated into the Crown of Aragón, descended from the Pyrenees townsfolk that repopulated the land conquered from the Muslims during the first part of the Reconquista. They have their own language, Aragonese, descended from Latin, which is slowly being lost after the ascension of a Castilian dynasty to the Aragonese throne in 1412.

Society: Christian

Restrictions: Can't belong to the Slave class

Languages: Aragonese at 100% and Castilian at (CUL x4)%

Astur-Leonese

These are inhabitants of the territories belonging to the old kingdom of León, including Asturias and part of the Cantabrian zone. The Astur-Leonese are descended in the main from old Visigoth families and don't differ much from the Castilian people, except in their use of their own Romance language, Asturleonese.

Society: Christian

Restrictions: Can't belong to the Slave class

Languages: Asturleonese at 100% and Castilian at (CUL x4)%

Basque

The inhabitants of the rural regions in the north of the Crown of Castile — the lordship of Guipúzcoa and the kingdom of Navarre — are famous for their ferocity and valor in combat. Besides an exclusive language, Euskara, the Basques possess a culture of their own, based on old pre-Roman myths and nearly forgotten pagan rites, a culture the Church aims at converting to Christian symbols and ceremonies.

Society: Christian

Restrictions: Basques can belong only to the Townsfolk and Peasant classes

Languages: Euskara at 100% and Castilian at (CUL x4)%

Castílian

These are the Christian inhabitants of the Kingdom of Castile, who occupy the entire territory of the Mesa, the Valley of Guadalquivir, and the old kingdom of Murcia. Thanks to the continuing repopulation policy of the Castilian kings, this is the most populous people of the Iberian Peninsula, and they have been imposing Castilian as the common language in all the peninsular kingdoms in the later Middle Ages.

Random Table of Peoples

Roll 1D10	Crown of Castile	Crown of Aragón	Kingdom of Granada	Kingdom of Navarre	Kingdom of Portugal
1	Castilian	Aragonese	Arab	Navarrese	Portuguese
2	Castilian	Aragonese	Arab	Navarrese	Portuguese
3	Castilian	Aragonese	Arab	Navarrese	Portuguese
4	Galician	Aragonese	Arab	Navarrese	Portuguese
5	Galician	Catalonian	Arab	Navarrese	Portuguese
6	Basque	Catalonian	Arab	Navarrese	Portuguese
7	Astur-Leonese	Catalonian	Arab	Basque	Jew
8	Mudejar	Catalonian	Arab	Basque	Jew
9	Mudejar	Mudejar	Jew	Basque	Mudejar
10	Jew	Jew	Mozarab	Jew	Mudejar

Society: Christian

Restrictions: Can't belong to the Slave class

Languages: Castilian at 100%

Catalonian

These are the Christian inhabitants of the Principality of Catalonia, the Kingdom of Valencia, and the Kingdom of Mallorca, now integrated into the Crown of Aragón. They share a Romance language in common — Catalan — although they use different dialects in Valencia and in Mallorca: Valenciano and Balear respectively.

Society: Christian

Restrictions: Can't belong to the Slave class

Languages: Catalan at 100% and Castilian at (CUL x4)%

Galician

These are the inhabitants of the old kingdom of Galicia, currently part of the Crown of Castile, descended from Celtic tribes that inhabited the ruined forts still found in their territory, They have their own language descended from Latin.

Society: Christian

Restrictions: Can't belong to the Slave class

Languages: Galician at 100% and Castilian at (CUL x4)%

Jew

The Jewish people — or Sephardim, if we want to be more precise — can be found extensively throughout the Iberian Peninsula, and Jewish ghettos — *calls*, as they are termed in the Crown of Aragón — can be found in most of the cities of the five kingdoms. Within them, the Jews attend their synagogues and practice their rites and customs, but the protection granted to them during previous centuries is progressively dwindling during the 14th and 15th centuries, with slaughter and forced conversion occurring in the ghettos, and ending with their expulsion from the kingdoms of Castile and Aragón in 1492.

Society: Jewish

Restrictions: None

Languages: Ladino (Judeo-Spanish) at 100%, Hebrew at (CUL x2)%, and Castilian at (CUL x4)%

Mozarab

The Christians who live in the Nasrid kingdom of Granada are called Mozarabs — from the Arabic *musta`rab*, which means "Arabized" — where, in exchange for paying various taxes and accepting a lower social class, they are permitted to maintain their customs and rites by the Sultan, but with severe limitations. They use their own language, Mozarab, constructed of different Romance dialects and, unlike other Christian tongues, written not with Latin characters but in Arabic.

Society: Islamic

Restrictions: Can't be of the Nobility. Soldier, Dervish, and Ghazi are forbidden. Instead they can choose Priest or Monk, normally pertaining only to Christian society.

Languages: Mozarab at 100%, Andalusian at (CUL x4)%, Arabic at (CUL x2)%, and Castilian at (CUL x4)%

Mudejar

The Muslims who live in Christian kingdoms during the Middle Ages are called Mudejars—from the Arabic *mudaggan*, meaning "domesticated," which illustrates the esteem they hold among the inhabitants of the Nasrid kingdom. Mudejar communities exist in the Crown of Castile (settled in the valleys of Guadiana and Guadalquivir), in Aragón (especially within the Kingdom of Valencia), and in the Kingdom of Portugal (where they are numerous in the southern zone of the kingdom of Algarve). They live in specific neighborhoods called *aljamas* or *morerías* within the cities, where they have liberty to continue practicing their religion, their language, and their customs — at least until the intransigence and fanaticism of the 14th and 15th centuries begin to forbid them; by the end of the 15th century they are required to be baptized, after which they began to be known as *Morisco*, meaning "Moorish."

Society: Christian

Restrictions: Can't be part of the Nobility. Professions of Soldier, Alguacil or of ecclesiastic origin (Cleric, Monk, Priest, and Goliardo) are forbidden.

Languages: Andalusian at 100% and Castilian at (CUL x4)%. Aragonese at (CUL x4)% if from the Crown of Aragón, or Galician at (CUL x4)% if born in Portugal

Navarrese

These are the Christian inhabitants of the kingdom of Navarre, especially those who live in the cities and in the southern regions of the kingdom (the north and the coast are populated by Basques). The Navarrese are largely descended from Aragonese and Castilians, with whom they share a language and a good part of their history.

Society: Christian

Restrictions: Can't belong to the Slave class

Languages: Castilian at 100% and Aragonese at (CUL x4)%

Portuguese

We use this term for the Christian inhabitants of the kingdom of Portugal, descended from the Gallic and Leonese peoples that repopulated these areas of Al-Andalus that had been conquered by the Muslims. They share their language with the Galicians: Galician or Galicoportuguese. Although a different dialect is used in Portugal, we have decided to unify them in the same language skill.

Society: Christian

Restrictions: Can't belong to the Slave class

Languages: Galician at 100% and Castilian at (CUL x4)%

Step 3: Class

Now that we know where our character comes from and to which race and people he belongs, which tells us much about him. So comes the time to find out to what class he belongs.

Medieval society, based on concepts of feudalism and vassalage, is very different from ours, being much more hierarchical and rigid. It does not allow for climbing the social ladder, except in very special cases. People are assigned a place in society depending on the family in which they are born, and they stay there until the day of their death. Entire generations are born, live, and die in the same class.

With all that, your character's class is a very important topic within the game, because it is difficult to change it in the future. In addition, some classes can provide you great social or economic power, while imposing a heap of obligations and duties.

In the previous section we determined which society your character's people belong to: Christian, Islamic, or Jewish; each has a different *Class Table*.

Using the Free Choice method, characters begin the game with a class of Townsfolk. If we wish our character to have a higher class, we choose the Boon *High Class* (page 63), and if we wish him to have a lower class, we take the Bane *Low Class* (page 68). Decide this now, as class is very important when choosing your subsequent character traits.

If you'd rather roll randomly, make a 1D10 roll to find out the character's position within his society. Some of the results ask you for an additional 1D10 roll to specific exactly the rank or title held within that class.

Class Table: Christian

1D10	Class
1	**Upper Nobility:** The highest ranks of medieval society: great landowners installed in castles, in cities, or in the court, where they advise the king on policy — if not directly controlling it themselves. Roll 1D10 again to find out the family's noble title, a title the character will inherit only if his parents die and he is the firstborn son. A character whose parents still live or who is not the firstborn son only has the title of Caballero; Dame if the character is female. **1: Duke/Duchess:** The highest noble title existing, surpassed only by the royal family. Referred to as *Excellency*. **2: Marquis, Marquise:** Ruler of a frontier county, known as a March. Referred to as *Illustrious*. **3–4: Count/Countess:** Ruler of great territorial lands. Referred to as *Illustrious*. **5–7: Viscount/Viscountess:** Acting in place of a count when he can't hold office. Referred to as *Illustrious*. **8–10: Baron/Baroness:** Ruler of a barony, especially frequent in the Crown of Aragón. Referred to as *Illustrious*.
2	**Lower Nobility:** People ennobled by the king or by a noble in recognition of their merits — usually on the field of battle — or the children of nobles who have not inherited their father's title. They have all the privileges belonging to their noble state, but with much less property — sometimes none — so they tend to be at the service of the king or a noble more powerful than themselves. Roll another 1D10 to find out the family's noble title, which the character can inherit when his parents die — if he is the firstborn male of the family; otherwise the PC only has the title of Hidalgo. **1–2: Lord/Lady:** Ruler of a fiefdom that is part of a barony or larger county. **3–5: Caballero/Dame:** A noble who serves the royal house or a powerful noble, either as a warrior or, in the case of women, as a caregiver of children and wives, in exchange for a parcel of land, maintenance, or even wages. **6–10: Hidalgo:** A minor member of the nobility, with little property or possessions, but exempt from paying taxes.
3–4	**Burgher:** The middle class. Those people who, while not belonging to the nobility, have gained a sufficient amount of economic power — in many cases much more than some nobles — to impose their opinions on medieval society, despite not enjoying the privileges of the upper classes. They most often live in the major cities of the kingdoms.
5–6	**Townsfolk:** These are the common folk who live in towns and cities, people of humble condition who are not in service to the nobles and who work for themselves or, in many cases, for a burgher of the city.
7–9	**Peasants:** The lowest class of Christian medieval society. Three different classes of peasants exist, so roll 1D10 to find out to which of these your PC belongs: **1–3 Landed:** A peasant who owns the land he works. **4–9: Vassal:** A peasant who works the land of a feudal lord, who offers protection in exchange and takes a portion of the harvest. **10: Serf:** A peasant tied for life to the land he works. He can't leave the area without the express permission of his lord and is bought and sold with the land.
10	**Slaves:** The Christian kingdoms use slaves; mainly infidel prisoners of war because the Church prohibits enslaving another Christian. The slave is considered property of his master to whom, at least legally, he owes obedience. Your master may be another PC, or an NPC controlled by the Game Director, if the player or Game Director agrees.

Class Table: Jewish

1D10	Class
1–4	**Burgher:** The Jewish middle class are those enriched by their offices or business enough to maintain relations with the grand aristocratic families, and even with their own king. Some hold true power in their kingdoms.
5–10	**Townsfolk:** This refers to those Jewish workers of humble character who live in the Jewish ghettos of cities, dedicated to their profession, typically an artisan, whether as an independent professional or in service to a burgher.

Example — Lope: The time has come to determine the social position held by our Lope of Navarrete. As he comes from the Castilian people, we use the Class Table: Christian. We roll 1D10 and obtain the happy result of 2, which signifies that Lope belongs to the Lower Nobility. To know exactly what title he has, we roll another 1D10 and gain a 4: Lope's family are Caballeros; Lope, until we can know his place in the family, has only the title of Hidalgo. With these results we can begin to form an idea of the history of our character: he is a secondary member of the Castilian aristocracy, descended from some former soldier of the wars of Reconquest against the Muslims.

Example — Micael: With kingdom and people chosen, we pass to class. By default, Micael's class is Townsfolk; as long as we don't change it to something higher as a Boon or lower as a Bane. As we have our sights set on a character of a certain economic level, we want him to belong to the Burgher class, which costs us 1 Boon point: we spend it and have made Micael a gentrified Jew.

Step 4: Profession

After discovering the class to which our character belongs, it is time to find out his profession — the office or occupation which the PC has occupied for most of his life, and which he may still be performing. Many of the available professions are jobs and offices just like today's — mariner, artisan, cleric — while others seem more a lifestyle than a profession in the strictest sense of the word — thief, bandit, informer, etc. But in performing any of these roles, the character has acquired certain skills, different for each of the professions: the *médico* has different skills from he who has followed the pirate's life, who in turn has skills not possessed by a scribe.

Below you will find three tables of professions that you can use to choose for your character, one each for Christian, Islamic, and Jewish societies — and further divided by class. Choose an occupation or roll 1D100 in the corresponding section. Keep in mind that some of these occupations can

Class Table: Islamic

1D10	Class
1	**Upper Nobility**: Just as with the Christian kingdoms, the Islamic world has aristocratic estates, based in main part on the lineage to which they belong and their knowledge of the tradition and law of the Koran, although many have been displaced by the descendants of functionaries and bureaucrats. Roll 1D10 again to determine the family's noble title, which, just as occurs in Christian society, a person can inherit only if his parents die, and he is the firstborn male of the family. If the parents yet live, if the character is female, or if the character isn't firstborn, he is considered the same rank as a sa'id. **1. Sharif:** A direct descendant of Mohammed, or a member of one of the most powerful families of the Nasrid reign. **2–3. Shaykh:** A descendant of the old Arab tribes, or a respected master in law and religion. **4–6 Emir:** A noble title that designates the governor of a province or of part of the army. **7–10 Qadi:** A judge of Islamic law (the *Sharia*), who can also act as governor of a district.
2	Lower Nobility: These are members of the noble class in Islamic society who have little more than the title of their ancestors and some small amount of property. Roll 1D10 again to discover your PC's family title, which contrary to what is the case with Upper Nobility, the character holds from birth. **1–3. Sa'id:** A descendent of the old tribal aristocracy, who often possesses little more than this title. **4–10. Al-Barraz:** This is a type of Islamic knight who fights in the service of his lord, especially in duels where the honor of the lord has been questioned, or before a battle against a champion of the opposing band.
3–4	**Merchants:** These are owners of great fortunes in the Nasrid reign, powerful landowners related to the old tribal aristocracy and bureaucracy of the sultan.
5–6	**Townsfolk:** These are humble inhabitants of the Grenadine cities who pursue their trade as artisans and small merchants, belonging to guilds and trade organizations, as happens in the Christian kingdoms.
7–9	**Peasants:** As in Christian society, Muslim peasants are rarely owners of the land they work, although conditions of life for such are generally better in the Nasrid kingdom.
10	**Slaves:** The lowest class of Islamic society — prisoners of war or captives from Africa or northern Europe, used for cheap manual labor or bodyguards of their lord. Some are castrated in their youth to become eunuchs, which held a high value in the slave markets of the kingdom. (If your PC is male, roll 1D10: on a 9 or 10, your character is a eunuch.) Characters belonging to this class should take into account that they are considered private property of their master, who (at least legally) they are obligated to obey. Your master is another PC, or an NPC controlled by the Game Director, if the player or the Game Director agree.

only be taken by PCs who belong to a particular kingdom, people, or gender, so take a look at the profession descriptions that follow, where you will also find:

- **Minimum Characteristics:** Each of the professions has a required minimum value in certain characteristics (whether primary or secondary) to be able to follow it. Note those minimums, which you will need later in Step 7: *Primary Characteristics* and Step 8: *Secondary Characteristics*.
- **Primary Skills:** All professions have four Primary Skills, the most important for pursuing that profession. Mark your character sheet next to each of these four skills so that later you can easily calculate their base percentage. In a case where a skill permits you to choose from various options — for example, "Language (1 language)" or "1 Arms Skill" — you are free to choose the option you wish, but take into account that some types of weapons may be forbidden or illegal for your character according to his class. (For more information on this, check *De Re Militari*, page 116, or the *Table of Arms Skills* which you will find at the end of the professions, page 48.)
- **Secondary Skills:** This refers to eight skills that are important for the profession, although not as much as the primary skills. Note them on your character sheet to remember them later.
- **Monthly Income:** Each profession generates some income each month (in maravedíes — see the definition on page 54), depending on the type of occupation, the character's class, or the percentage he has in a particular skill. We will discuss these later, in Step 10: *Income and Expenditures*.

Actor

We use this term for all performers who earn their living using their acting skills, in the main part performing religious morality plays at festivals or in palaces, or working as simple comedians entertaining the people with jokes and parodies. They don't usually work solo, but as part of a troupe called a "Happy Company" or a "Company of Crazies;" many as settled establishments in the great cities of the Iberian Peninsula. The times of most work for actors are the summer, when they travel from town to town enlivening the many summer festivals that occur in the various kingdoms — those who specialize in this sort of performance are called "strolling players," and Christmas, when they perform the Christmas Mysteries in each village, town, and city of the Christian kingdoms of the Peninsula.

- **Minimum Characteristics:** Communication 20.
- **Primary Skills:** Disguise, Eloquence, Empathy, Memory.
- **Secondary Skills:** Drive (Wagon), Language (of choice), Legends, Listen, Sleight of Hand, Teach, Theology, 1 chosen Arms Skill from the Townsfolk category.
- **Monthly Income:** As many maravedíes as your percentage in Luck x2.

Alchemist

This profession represents not only the patient alchemist, who painstakingly labors body and soul to fathom the mysteries of the alchemical arts, but also the wise medieval proto-scientist who observes and studies the diverse secrets of nature, as did Alberto Magno, Roger Bacon, Al-Raze, and Ibn Hayyan. Alchemists are solitary and often elderly people who tend to be well versed in nearly all aspects of human knowledge, frequently including magic and the occult.

- **Minimum Characteristics:** Culture 20.
- **Primary Skills:** Alchemy, Astrology, Magical Knowledge, Read / Write.
- **Secondary Skills:** Animal Knowledge, Empathy, Heal, Language (Greek), Language (Latin), Mineral Knowledge, Plant Knowledge, Teach.
- **Monthly Income:** Their percentage in Alchemy x6 in maravedíes; if they belong to the Upper Nobility they can multiply their percentage x20.

Alguacil

This profession can be followed only by male characters.

This is an individual who, like today's police, works under the orders of the council or mayor of a city and is responsible for ensuring the safety of its people, executing the orders of judges and courts, and making people comply with the laws of the king and the council within its walls. During the day alguacils watch the markets, squares, and places of major gatherings; at night they make rounds through the city in groups of two or four. Although alguacils as such exist only in the cities of Castile, the rest of the peninsular kingdoms have a similar concept, although called something different: in the Crown of Aragón they are called *guaita* (*"guard"*), and in the Nasrid kingdom they are *alwazir* ("the official").

- **Minimum Characteristics:** Agility 15, Dexterity 15.
- **Primary Skills:** Area Knowledge, Listen, Run, 1 chosen Arms Skill from the Townsfolk or Soldier categories.
- **Secondary Skills:** Command, Discovery, Dodge, Empathy, Stealth, Torture, Track, 1 chosen Arms Skill from the Townsfolk or Soldier categories.
- **Monthly Income:** A senior alguacil (Burgher class) receives 750 maravedíes each month, while the rest of the alguacils, minor guards or "sword guards" (Townsfolk social class), receive only 80 maravedíes monthly.

Almogávar

This profession can be chosen only by characters belonging to the Crown of Aragón, and despite appearances, it can be chosen by Mudejars.

The almogávar — a term derived from Arabic *al-mogauar*, "he who pillages" — is an individual of peasant origin who dedicates his life to war and sacking enemy territory. As a member of a warlike occupation, he is aggressive and ferocious in combat; a terrible force in times of war, but lit-

Table of Professions

Christian Professions

Upper Nobility

01–10	Alchemist
11–30	Cleric
31–50	Courtier
51–70	Infanzón
71–80	Knight of a Military Order
81–90	Monk
91–00	Trovador

Lower Nobility

01–10	Alchemist
11–20	Ama
21–30	Cleric
31–50	Courtier
51–70	Infanzón
71–80	Knight of a Military Order
81–90	Monk
91–00	Trovador

Burgher

01–10	Alchemist
11–15	Alguacil
16–20	Barber Surgeon
21–30	Médico
31–40	Merchant
41–50	Moneychanger
51–55	Mariner
56–60	Monk
61–65	Pardo
66–70	Pirate
71–80	Priest
81–90	Scribe
91–00	Soldier

Townsfolk

01–05	Actor
06–10	Alguacil
11–20	Artisan
21–25	Barber Surgeon
26–30	Beggar
31–35	Charlatan
36–40	Goliardo
31–45	Jester
46–50	Mariner
51–55	Minstrel
56–60	Monk
61–65	Pardo
66–70	Pirate
71–75	Priest
76–80	Ramera
81–85	Servant
86–95	Soldier
96–00	Thief

Peasant

01–05	Almogávar
06–15	Bandit
16–20	Beggar
21–25	Bruja
26–35	Curandera
36–45	Herder
46–55	Hunter
56–65	Monk
66–70	Pardo
71–75	Priest
76–80	Ramera
81–90	Servant
91–00	Soldier

Slave

01–10	Beggar
11–20	Curandera
21–30	Herder
31–40	Jester
41–50	Juggler
51–60	Ramera
61–70	Scribe
71–90	Servant
91–00	Soldier

Jewish Professions

Burgher

01–10	Alchemist
11–20	Barber Surgeon
21–30	Médico
31–40	Mariner
41–50	Merchant
51–60	Middleman
61–70	Moneychanger
71–80	Pirate
81–90	Rabbi
91–00	Scribe

Townsfolk

01–05	Actor
06–15	Artisan
16–25	Barber Surgeon
26–30	Beggar
31–35	Charlatan
36–40	Informer
41–45	Jester
46–50	Minstrel
51–60	Mariner
61–70	Muccadim
71–75	Pirate
76–80	Ramera
81–85	Servant
86–95	Thief

Islamic Professions

Upper Nobility

01–10	Alchemist
11–30	Courtier
31–40	Ghazi
41–60	Infanzón
61–70	Mage
71–80	Trovador
81–00	Ulema

Lower Nobility

01–10	Alchemist
11–30	Courtier
31–40	Dervish
41–60	Ghazi
61–80	Infanzón
81–90	Mage
91–00	Trovador

Merchant

01–10	Alchemist
11–15	Alguacil
16–20	Barber Surgeon
21–25	Dervish
26–35	Médico
36–40	Ghazi
41–45	Mage
46–50	Mariner
51–60	Merchant
61–70	Moneychanger
71–75	Pardo
76–80	Pirate
80–90	Scribe
91–00	Soldier

Townsfolk

01–05	Actor
06–10	Alguacil
11–20	Artisan
21–25	Barber Surgeon
26–30	Beggar
31–35	Charlatan
36–40	Dervish
41–45	Ghazi
46–50	Jester
51–55	Mariner
56–60	Minstrel
61–65	Pardo
66–70	Pirate
71–75	Qaina
76–80	Ramera
81–85	Servant
86–95	Soldier
96–00	Thief

Peasant

01–10	Bandit
11–20	Beggar
21–30	Bruja
31–40	Curandera
41–45	Ghazi
46–55	Herder
56–60	Hunter
61–70	Pardo
71–80	Ramera
81–90	Servant
91–00	Soldier

Slave

01–10	Beggar
11–20	Curandera
21–30	Herder
31–40	Jester
41–50	Minstrel
51–60	Qaina
61–70	Ramera
71–80	Scribe
81–90	Servant
91–00	Soldier

tle more than a bandit and evildoer in times of peace — with the added inconvenience of being better organized and better armed than a normal robber. Almogávars come to battle accompanied by their wives and children—who also can join them in combat if necessary—and are accustomed to fight on foot, carrying light arms and armor that doesn't slow movement, especially shields and large knives — which they call *coltells*. Their war cry, "*¡Desperta Ferro!*" ("Iron, Awake!"), is known throughout the Peninsula.

- **Minimum Characteristics:** Agility 20, Dexterity 20.
- **Primary Skills:** Dodge, Stealth, Shields, 1 chosen Arms Skill from the Townsfolk or Soldier categories.
- **Secondary Skills:** Discovery, Heal, Knives, Listen, Run, Torture, Track, 1 Arms Skill of your choice from: Bows, Crossbows, or Slings.
- **Monthly Income:** As many maravedíes as your percentage in Luck x2

Consilium Arbitro: Two Professions

If the Game Director agrees, a player can choose two professions for his character, as long as they are professions belonging to the same class and can be combined logically—it's feasible to be a soldier and a herder, but it's much more difficult to combine the professions of *Alguacil* and servant, for example. In any case, the GD always has the last word in this regard. In game terms, a double profession entails a series of modifications detailed below:

Minimum Characteristics: The PC must meet the minimums of both professions followed, which means fewer points to divide among the other characteristics.

Primary Skills: The character has eight primary skills, but instead of having a percentage base equal to the related characteristics x3, it is only x2, as the character has not been able to dedicate all his attention to one profession. Skills that are shared by both professions are x3.

Secondary Skills: These are handled in the same way, except that the character has 16 skills instead of eight.

Monthly Income: The character receives monthly income from the profession that gives the least money (when you can't dedicate all your time to just one thing, you can't expect to gain as much as others do). Still, if the character exercises only one of the two professions in one month, he will earn the money that corresponds to the profession pursued that month, whether or not it is the lesser of the two (see *Exercising a Profession*, page 96).

Consilium Arbitro: Invented Professions

As you might have noticed, the list of professions characters have to choose from is fairly extensive—with more than 40 distinct occupations to choose from—but it is possible that none encompasses what you have in mind for your character. In that case, as long as you explain what you want to the Game Director in a certain depth—nothing like "I want a super warrior with a lot of Strength and Seduction"—he ought to permit it and guide you. Bearing in mind that the GD always has the final word, you can invent a new profession, using the following rules:

- **Minimum Characteristics:** Choose two characteristics that relate to the profession that you have conceived, and give them a value of 20.
- **Primary Skills:** Choose the four skills that you want as primary, provided that they have to do with the idea that you have in mind.
- **Secondary Skills:** As with the primary skills, but you can only choose six skills as secondaries; this is the downside of an invented profession: it means fewer skills to rely on.
- **Monthly Income:** Choose the income of a profession from the list that is the most similar to your idea. That is your character's income.

Exemplum: We have been thinking of making a type of courtier-spy, but not like the one that appears in the list, so we opt for an invented profession, with the GD's approval of course. We designate as minimum characteristics 20 in Communication and 20 in Agility; as primary skills Court Etiquette, Eloquence, Listen, and Stealth; and as secondary skills Discovery, Empathy, Language (of choice), Climb, Read/Write, and 1 chosen Arms Skill from the Nobles category. For Monthly Income, a Courtier's seems right, and now we have the profession we wish for our character.

Ama

This profession can be chosen only by female characters.

Amas are ladies of lower noble classes who are responsible for caring for the daughter of a noble or king (especially if the mother is away or has died), watching over their charge's virtue and security, and teaching her everything a highborn woman ought to know of life. Although amas are accustomed to being very protective and maternal with the girls in their care, many end up becoming their charges' friends and confidantes; but they are always ready to serve, counsel, and guard their charges.

- **Minimum Characteristics:** Perception 20.
- **Primary Skills:** Court Etiquette, Discovery, Stealth, Teach.
- **Secondary Skills:** Command, Crafts (Work), Empathy, Heal, Language (of choice), Listen, Memory, Plant Knowledge.
- **Monthly Income:** The ama is maintained by the family of her charge, so her income is equal to a fifth part of those of her charge (350 maravedíes is a good medium).

Artisan

By artisan we mean all those individuals who live in a city and are dedicated to a specific job: blacksmith, candlemaker, carpenter, cobbler, cooper, glassblower, gunsmith, innkeeper, potter, tailor, tanner, wheelwright, etc. They are usually organized into guilds — societies formed of artisans who work the same job and who, in exchange for protection of their members and of their families, control the teaching of the particular job, the production of its products, and the prices at which it is sold to the public, to avoid competition among the guild members themselves.

- **Minimum Characteristics:** Dexterity 20, Perception 15.
- **Primary Skills:** Commerce, Craft (of choice), Discovery, Memory.
- **Secondary Skills:** Area Knowledge (the city in which they live), Drive (Wagon), Eloquence, Empathy, Knives, Listen, Read / Write, Teach.
- **Monthly Income:** Your Craft percentage in maravedíes.

Bandit

This profession represents the rural robber; he who lays in wait at crossroads far from the cities, watching for defenseless travelers. Many times these robbers are no more than simple peasants who

fell into banditry merely to fill their stomachs, or old soldiers who know no other way of making a living. Despite the romantic vision held of the medieval bandit—of the misunderstood rebel or the defender of the oppressed, like Robin Hood — most bandits are cruel and merciless, because the punishment for banditry tends to be quite ruthless.

- **Minimum Characteristics:** Perception 15, Vitality 15.
- **Primary Skills:** Discovery, Stealth, Torture, 1 chosen Arms Skill from the Townsfolk or Soldier categories.
- **Secondary Skills:** Area Knowledge, Climb, Crossbows, Empathy, Listen, Run, Throw, Track.
- **Monthly Income:** As many maravedíes as your Luck percentage x2.

Barber Surgeon

In many small populations whose inhabitants are not able to pay a true médico, the practice of medicine can be found in the hands of barber surgeons, whose knowledge doesn't come from studying the medical arts in universities but instead from the teaching of another barber and daily practice. Besides cutting hair and trimming beards, barber surgeons also do bleedings, extract teeth, place leeches, amputate limbs, and perform minor surgical operations.

- **Minimum Characteristics:** Communication 10, Culture 10, Dexterity 15.
- **Primary Skills:** Eloquence, Empathy, Heal, Medicine.
- **Secondary Skills:** Commerce, Discovery, Drive (Wagon), Knives, Language (of choice), Plant Knowledge, Read/Write, Run.
- **Monthly Income:** As many maravedíes as your percentage in Heal x5 if a Burgher; x2 if you are of the Townsfolk class.

Beggar

This refers to an individual who, due to whatever circumstances, must ask for charity; or who is dedicated to being a tramp and nothing more, surviving on the charity of others and a certain personal craftiness. Many beggars use every type of artifice to gain their daily sustenance: telling stories in the plazas, performing small juggling acts, playing some rough instrument, perhaps helping peasants or artisans with some labor, or even stealing whatever comes to hand.

- **Minimum Characteristics:** None.
- **Primary Skills:** Eloquence, Empathy, Memory, Sleight of Hand.
- **Secondary Skills:** Brawl, Craft, Commerce, Games, Conceal, Language (of choice), Stealth, 1 chosen Arms Skill of the Townsfolk category.
- **Monthly Income:** Half your percentage in Eloquence in maravedíes.

Bruja

A witch (or sometimes warlock — *brujo*) who lives isolated from her fellows on the outskirts of the village or city. She is secretly visited by her neighbors despite being feared and respected due to the magical knowledge that everyone believes she has (often with reason). The bruja prepares potions for those in love, cures sicknesses and dispels curses (which sometimes she herself has caused), locates objects that have been lost for years, and casts curses and the evil eye on all who dare to insult her. But, as opposed to the alchemist or the Arabic mage, the bruja doesn't have true theoretical knowledge of magic, for her power is based on oral tradition, popular belief, and superstition.

- **Minimum Characteristics:** Culture 15.
- **Primary Skills:** Alchemy, Astrology, Magical Knowledge, Plant Knowledge.
- **Secondary Skills:** Animal Knowledge, Discovery, Empathy, Heal, Legends, Medicine, Mineral Knowledge, Teach.
- **Monthly Income:** As many maravedíes as your percentage in Luck.

Charlatan

The charlatan is one of the many rogues who proliferated in the Middle Ages. This fraud passes himself off as a genuine alchemist to the common people, traveling to as many fairs and markets as possible, presenting his miraculous elixirs and other products, each more marvelous than the last. Because his remedies and medicines have a better chance of provoking indigestion than a cure, the charlatan is wont to live an itinerant life, traveling from town to town in his cart or wagon.

- **Minimum Characteristics:** Agility 10, Communication 15.
- **Primary Skills:** Commerce, Drive (Wagon), Eloquence, Empathy.
- **Secondary Skills:** Alchemy, Disguise, Dodge, Language (of choice), Plant Knowledge, Run, Sleight of Hand, 1 chosen Arms Skill from the Townsfolk category.
- **Monthly Income:** Your percentage in Eloquence in maravedíes.

Cleric

This profession can be chosen only by male characters. Those who wish to have a female character with an ecclesiastic profession can choose either Knight of a Military Order or Monk (Nun).

Within this profession are included all those who make up the aristocracy of the Christian Church: the bishops, archbishops, and high functionaries of the Church; those men who, in sum, control the institution of the Holy Church of Rome in the Iberian Peninsula. If you wish your character to belong to the lower ranks of the Church, you should instead choose the profession of Priest.

In most cases, ecclesiastic offices are granted to second sons of the Upper Nobility, who often don't have a true priestly vocation. They carry on with their normal life (without marrying — as this is prohibited, though having children is not), often without ever visiting the diocese that they are supposed to guide. For all purposes, the order received is considered merely another noble title, so to determine what rank a character holds, consult the following list according to the title held by his family:

Ecclesiastical Rank

- **Cardinal:** A bishop of high rank, called by the title Father as a member of the Cardinal College. Equivalent to a duke. Monthly Income: 2,450 maravedíes.
- **Archbishop:** A bishop in charge of an archdiocese, an especially important diocese. Equivalent to a marquis. Monthly Income: 2,100 maravedíes.
- **Bishop:** A priest in charge of a diocese. Equivalent to a count. Monthly Income: 1,750 maravedíes.
- **Archdeacon:** An assistant to the bishop in administering a diocese. Equivalent to a viscount. Monthly Income: 1,400 maravedíes.
- **Dean:** A priest who presides over the meeting of canons in the chapter of a diocese. Equivalent to a baron. Monthly Income: 1,050 maravedíes.
- **Archpriest:** A substitute for the bishop in ceremonies, in case of sickness or incapacity of that official. Equivalent to a lord. Monthly Income: 700 maravedíes.
- **Canon:** One of the advisors to a bishop who make up the council of the diocese. Equivalent to a caballero. Monthly Income: 350 maravedíes.
- **Porter:** A type of ecclesiastical treasurer whose principal function is to track down all those who do not pay a tithe to the Church and send them to prison. Equivalent to a hidalgo. Monthly Income: 350 maravedíes.

The Cleric profession permits use of rituals of faith.

- **Minimum Characteristics:** Culture 15, Luck 50.
- **Primary Skills:** Eloquence, Language (Latin), Read/Write, Theology.
- **Secondary Skills:** Court Etiquette, Discovery, Empathy, Language (Greek), Listen, Memory, Teach, 1 Arms Skill from the Noble category.
- **Monthly Income:** Revenues increase with increasing rank in the ecclesiastical hierarchy. The lowest of ranks, canon and porter, receive 350 maravedíes monthly, and each step upward in office increases this by 350 until cardinal, who draws 2,450 maravedíes monthly. Truly it is good to be a cleric…

Courtier

By courtier, we mean the group of people who surround the king and his family, accompanying him on his journeys and boasting positions of one sort or another about the court, whether of an administrative nature or as a trusted servitor. Therefore, every person who belongs to the court is considered a courtier: nobles who live with the king and encounter him directly in their service, or others of his family members, or hangers-on. They usually have refined manners, an extensive education, and a capacity for intrigue and conspiracy well above average; for the life of a courtier depends on both what he says, and what is said about him.

- **Minimum Characteristics:** Communication 15, Perception 15.
- **Primary Skills:** Court Etiquette, Eloquence, Empathy, Seduction.
- **Secondary Skills:** Commerce, Discovery, Language (of choice), Listen, Read/Write, Ride, Stealth, 1 chosen Arms Skill of the Noble category.
- **Monthly Income:** Courtiers of the Upper Nobility receive 1,800 maravedíes each month. The rest (Lower Nobility) get only 500 maravedíes.

Curandera

The medicine woman (or sometimes the medicine man — *curandero*) is the counterpart of the bruja; she is accustomed to using natural remedies or treatments, which isn't to say that some curanderas don't have important occult knowledge, only that they don't choose to use it very often. Because they have an aptitude as midwives, veterinarians, and for treating diseases, curanderas are very respected in the community in which they live, although they don't often receive great economic compensation for their work, since their payment is usually "in kind," or at most, a few maravedíes.

- **Minimum Characteristics:** Culture 10, Dexterity 15.
- **Primary Skills:** Alchemy, Empathy, Heal, Magical Knowledge.
- **Secondary Skills:** Animal Knowledge, Astrology, Discovery, Legends, Medicine, Mineral Knowledge, Plant Knowledge, 1 chosen Arms Skill from the Townsfolk category
- **Monthly Income:** Your percentage in Heal in maravedíes. Curanderas belonging to the Slave class are maintained by their master.

Dervish

This profession can be chosen only by male characters.

The dervish — from the Persian *dervix*, which means "religious" — is a man who, similar to a Christian hermit, puts aside all his possessions to dedicate his life to prayer and to philosophical pursuit of Allah. The custom of dervishes is to pray while performing a series of dances, songs, spins, and swings while repeating the name Allah again and again until they achieve a state of ecstasy.

Most dervishes live in religious communities called *khankahs*, which is the closest thing the Muslim world has to a monastery. All dervishes are Sufis, religious Is-

lamics who seek direct union with Allah through fasting, meditation, and prayer.

The dervish profession permits the use of rituals of faith[1].

- **Minimum Characteristics:** Agility 15, Culture 20.
- **Primary Skills:** Eloquence, Empathy, Read/Write, Theology.
- **Secondary Skills:** Discovery, Dodge, Heal, Legends, Listen, Magical Knowledge, Memory, Teach.
- **Monthly Income:** Dervishes don't have possessions or their own equipment, so they don't have a monthly income. Instead, no matter what their class, their expenses are minimum: just 10 maravedíes a week.

Ghazi

The *ghazi* — a word meaning paladin or champion — is a fanatical Muslim warrior who has vowed to wage war against the infidels, to disseminate Islam, and to defend its borders, in a manner similar to those who join Christian military orders, although the ghazi can come from any class. They are also called *al-morabit*, "those who live in castles," because they are accustomed to dwelling in fortified communities called *ribats*, a cross between a castle and a monastery situated on the frontier, which fulfill the same function as fortifications of the Christian military orders. Most ghazis are Sufis, though some secretly belong to the Ismaili (Shiite) Islamic sect.

The ghazi profession allows use of rituals of faith.

- **Minimum Characteristics:** Agility 15, Dexterity 15, Luck 40.
- **Primary Skills:** Bows, Ride, Theology, 1 chosen Arms Skill of any type.
- **Secondary Skills:** Command, Discovery, Dodge, Empathy, Heal, Read/Write, Shields, Torture.
- **Monthly Income:** Ghazis of high rank (Noble or Merchant class) receive 500 maravedíes each month, while those of minor rank (Townsman or Peasant class) receive only 80 maravedíes monthly.

Goliardo

This profession can be held by female characters, though they will need to do so in disguise.

Although the term *goliardo* — French *gouliard* — means, in one sense, lazy and licentious vagabond clerics, the term is equally used to refer to student monks of the first universities controlled by the Church, who, as much as the former meaning, enjoy wine, women, and entertainment. They are generally young, dissolute, amoral rogues, protected from secular justice by their status as monks, and able to receive food and accommodation at parish churches and monasteries. Goliardos are imaginative people, without personal economic resources, in love with a life of wandering and partying, who despise serious regular work, being more comfortable begging a few coins with which to meet their needs. There exists an entire medieval literary trend in which the goliardo is the protagonist of tales and stories: *The Book of Good Love*, *The Decameron*, and *Carmina Burana* are good examples of that genre.

The profession of goliardo permits use of rituals of faith.

- **Minimum Characteristics:** Agility 10, Culture 15, Dexterity 10.
- **Primary Skills:** Read/Write, Seduction, Sing, Sleight of Hand.
- **Secondary Skills:** Brawl, Dodge, Eloquence, Games, Language (Latin), Run, Theology, 1 Arms Skill from the Townsfolk category.
- **Monthly Income:** Your percentage in Read/Write in maravedíes, an amount usually spent rapidly.

Herder

A peasant or slave who works in the service of a noble or a rich merchant, guarding and caring for his livestock. This is usually a full-time job, as a herder has to leave at sunrise to take the animals to pasture in the fields reserved for them and not return until nightfall. Herders typically take along various dogs to help them guide and protect the livestock.

- **Minimum Characteristics:** Agility 15, Perception 20.
- **Primary Skills:** Animal Knowledge, Discovery, Listen, Track.
- **Secondary Skills:** Astrology, Climb, Craft, Jump, Run, Slings, Staves, Throw.
- **Monthly Income:** Half of your percentage in Animal Knowledge in maravedíes. Herders who are slaves are maintained by their lord.

Hunter

This profession encompasses all those peasants who survive by hunting, being mountaineering individuals in most cases, servants of the forests and mountains with little contact with their fellows. The hunter or mountaineer customarily hunts with a bow — it is the only medieval occupation in the Iberian Peninsula that uses it — and a team of bloodhounds to harass, pursue, and pull down their quarry. The sport of flying birds, called falconry, is practiced by nobles and kings, and is practically unknown to the hunter.

- **Minimum Characteristics:** Perception 20.
- **Primary Skills:** Bows, Listen, Stealth, Track.
- **Secondary Skills:** Animal Knowledge, Area Knowledge, Climb, Discovery, Plant Knowledge, Ride, Throw, 1 Arms Skill from the Townsfolk category.
- **Monthly Income:** Your percentage in Track in maravedíes.

1 If you have a dervish PC with rituals of faith, he should dance and spin while performing the rituals he knows, as this is the way in which he is able to contact the Divine.

Infanzón

A feudal lord who lives for and by war, a warrior who serves and protects the lord to whom he is vassal, whether another noble of higher rank or his own king. Similar to the English and French concept of "knight," without the ceremony of knighthood. The infanzón is the cornerstone of the feudal system, being a leader in battle and defender of the values they have sworn to follow since infancy; trained in the use of arms since they were little, when they worked as pages and squires to other knights. With their social position, their privileges, and their economic level, infanzones possess their own arms, armor, and horse, with which they go into battle, waving their own standard or their lord's at the end of their lance.

In the Islamic world, he is called an *arif* — "captain of troops" — and is usually an expert combatant with a troop under his command.

- **Minimum Characteristics:** Agility 15, Strength 15.
- **Primary Skills:** Command, Ride, 2 chosen Arms Skills from the Noble or Soldier categories.
- **Secondary Skills:** Crossbows, Discovery, Dodge, Games, Listen, Read / Write, Shields, Torture.
- **Monthly Income:** The grandest infanzones (Upper Nobility) receive 1,800 maravedíes monthly, while those of lesser rank (Lower Nobility) receive only 500 maravedíes.

Informer

This name is given to Jews who betray and turn their own people over to the Christian authorities in exchange for payment — of whatever type — or simply for the benefit of cheaply acquiring the goods of the betrayed when they are executed. It also refers to those who denounce those Jews who have been baptized in the Christian faith but continue practicing their native religion in secret. Characters who choose this profession should take caution and practice it in secret, because informers do not have a good reputation within the Jewish community and it is typical for them to end up expelled, stoned, or even assassinated.

- **Minimum Characteristics:** Agility 15, Perception 20.
- **Primary Skills:** Area Knowledge, Listen, Pick Lock, Stealth.
- **Secondary Skills:** Climb, Commerce, Discovery, Empathy, Jump, Memory, Run, 1 chosen Arms Skill from the Townsfolk category.
- **Monthly Income:** Their percentage in Luck x2 in maravedíes.

Jester

Also called *albardán* — an Arabic word meaning "cheeky" — the jester often seems stricken with insanity as he dances in grotesque fashion, jokes about any topic whatever, and tells comical stories. Although some jesters perform in streets and plazas, it is most usual to see them in houses of grand nobles and kings, where their only task is entertaining their lords, a work so appreciated that they are sometimes even rewarded with riches or noble titles — provided that they do well, of course; otherwise they might be punished with beatings or sent to eat with the house servants.

- **Minimum Characteristics:** Agility 20, Dexterity 20.
- **Primary Skills:** Disguise, Eloquence, Jump, Sleight of Hand.
- **Secondary Skills:** Climb, Conceal, Court Etiquette, Games, Music, Run, Stealth, Throw.
- **Monthly Income:** The character's percentage in Eloquence or Jump — whichever is the higher — in maravedíes. Those who belong to the Slave class are maintained by their lord.

Knight of a Military Order

The religious military orders — which merge the martial world with the monastic — arose in the Christian kingdoms of the Peninsula during the 12th century, when the fight against the Almohad Caliphate was at its height. In the following centuries, the military orders gained further strength, becoming institutions to be taken into account, with great territories under their jurisdiction and enormous sources of income. This profession, therefore, represents all those nobles that belong to one of these orders; warriors well trained as religious ascetics, and in many cases, fanatics. Moreover, contrary to what might seem the case, women can also belong to a military order, as there are many nuns associated with a convent of an order (in this case, change the two Primary Arms Skills to Heal and Empathy).

The following are the most important military orders of the Iberian Peninsula:

- **Order of Calatrava:** Created in 1158 in Calatrava under the Cistercian rule, it frequently intervened in battles and politics during the following centuries. Their symbol is a Greek cross of red with lily flowers at the tips, and their habit is white. Only characters from Castile and the Castilian people can belong to it.

- **Order of Alcántara**: Founded in 1176 under the auspices of the Calatravan order, it quickly became independent and acquired large territories in Extremadura and Andalusia. Their symbols is a green cross of the same style as Calatrava, and their habit is also white. Only characters of Castile and the Castilian people can belong to it.

- **Order of Santiago:** Created in 1170 under the Augustinian rule, it permits its members to marry. This order is deeply involved in Castilian politics during the 14th and 15th centuries. Their habit is also white, but they carry a red Cross of Santiago. Characters of the kingdoms of Castile, Aragón, or Navarre can belong to this order, whatever their people of origin.

- **Order of Aviz:** Founded in 1147 after the conquest of Lisbon, this order vowed from the beginning to fight perpetually against the Muslim enemies. Its symbol is a fleur de lis cross of green, similar to that of Alcántara, as gratitude for the support that order has always shown to Avis. Characters of the kingdom of Portugal can belong to this order.

- **Order of Montesa:** Jaime II of Aragón created the military order of Montesa in 1317 with assets seized from the Templars. Their device is a simple red Greek cross, and their habit is white. Characters who come from the Crown of Aragón can belong to this order.

- **Order of Christ:** In 1319, King Dionis of Portugal assigned assets taken from the Templars to this new order, considered from the beginning to continue the work the Templars did in Portugal in their fight against the Muslims. Their device is a red and white cross. Characters of the kingdom of Portugal can belong to this order.

The profession of Knight of a Military Order allows the use of rituals of faith.

- **Minimum Characteristics:** Agility 15, Culture 15.
- **Primary Skills:** Ride, Theology, 2 Arms Skills from the Soldier or Noble categories.
- **Secondary Skills:** Command, Discovery, Dodge, Eloquence, Empathy, Language (Latin), Listen, Read / Write.
- **Monthly Income:** Minor brothers (Lower Nobility) receive some 500 maravedíes monthly, while those belonging to higher classes (Upper Nobility) receive 1,800 maravedíes.

Mage

This profession can't be pursued by female characters.

The mage — from the Persian *magus*, which came, in turn, from Latin — is a gentleman from a noble or well-to-do family who has received an instruction in law, theology, and magic since childhood. Such characters are usually considered notable sages, with profound knowledge with which they can make predictions, interpret dreams, craft love potions, and much more. They are so well regarded in the Islamic world that many occupy important positions in government or society.

- **Minimum Characteristics:** Culture 20, Perception 15.
- **Primary Skills:** Eloquence, Magical Knowledge, Read / Write, Theology.
- **Secondary Skills:** Alchemy, Animal Knowledge, Astrology, Medicine, Memory, Mineral Knowledge, Plant Knowledge, Teach.
- **Monthly Income:** Their Percentage in Magical Knowledge x5 in maravedíes; if they belong to the Upper Nobility they can multiply their percentage x20.

Mariner

We use the term mariner for all those who work and, typically, live on the deck of a ship, whether the simple fisher who leaves the town shore every morning to fish, the merchant who travels from port to port carrying his products wherever they are needed — charging a good price for them along the way, the sailor who passes weeks and months raising and hoisting sails, or the explorer who embarks on unknown seas to find the Indies or the most hidden parts of Africa.

- **Minimum Characteristics:** Agility 15, Dexterity 15
- **Primary Skills:** Climb, Discovery, Shiphandling, Swim.
- **Secondary Skills:** Astrology, Games, Heal, Languages (2 languages of choice), Memory, Seduction, 1 chosen Arms Skill from the Townsfolk or Soldier categories.
- **Monthly Income:** Your percentage in Shiphandling x5 in maravedíes (though many typically spend it all as soon as they reach port).

Médico

In the medieval Christian world, the practice of medicine is based on the theories of Galen, using bleeding, purgatives, and emetics, with treatments including rest, dosing with particular minerals and plants, amputation, and fixing fractures by methods as violent as they are painful. However, in the Jewish and Arab worlds, medicine has long been enriched by great scientific study, and the beneficial properties of good physical hygiene and a balanced diet are already known, as well as the use of specific anesthetic products before starting a surgical operation. It isn't unusual, therefore, for people to prefer the services of a Jewish or Arab médico to those of a Christian one.

- **Minimum Characteristics:** Culture 15, Dexterity 15.
- **Primary Skills:** Empathy, Heal, Medicine, Plant Knowledge.
- **Secondary Skills:** Alchemy, Animal Knowledge, Discovery, Eloquence, Memory, Mineral Knowledge, Read / Write, 1 chosen Arms Skill from the Townsfolk category.
- **Monthly Income:** Your percentage in Medicine x10 in maravedíes.

Merchant

Within this profession we can find everyone from the great merchant who makes transactions with cities in other kingdoms, to those who control the market of a single city, the customs house of a port or a provincial fair, without forgetting all those small peddlers who travel from town to town selling their merchandise and buying local products, or the modest ship-owner sending a ship to establish a new commercial route through the Mediterranean. In short, this refers to the Medieval businessperson disposed to run the risks required if the gain is worth the trouble.

- **Minimum Characteristics:** Communication 20.
- **Primary Skills:** Commerce, Eloquence, Empathy, Language (of choice).
- **Secondary Skills:** Area Knowledge, Conceal, Discovery, Drive (Wagon) or Ship Handling (choose one of the two), Listen, Read/Write, Swim, 1 chosen Arms Skill from the Townsfolk category.
- **Monthly Income:** Your percentage in Commerce x10 in maravedíes.

Middleman

This profession, widespread among the Jews, is a merchant who ships goods in bulk, and who, for a modest (or, more likely, extravagant) fee, can acquire illegal merchandise or of suspect origin for his select clients, hiding his illegal goods amongst his bulk cargoes, because many customers of the middleman need certain items that only they can get

- **Minimum Characteristics:** Communication 15, Culture 15
- **Primary Skills:** Area Knowledge, Commerce, Eloquence, Empathy.
- **Secondary Skills:** Command, Disguise, Dodge, Read/Write, Sleight of Hand, Stealth, Torture, 1 chosen Arms skill from the Townsfolk category.
- **Monthly Income:** Percentage in Commerce x10 maravedíes.

Minstrel

We use minstrel to refer to the wandering musician and storyteller who travels from town to town to make a living, converting the street or plaza into a stage, especially during important fairs or festivals. Some, with more luck and talent, can work in the service of a lord, entertaining him and his family with music and acrobatics, although most ultimately grow tired of sedentary life and return to the roads sooner or later. In the Islamic world they are called *hazzan* — "singer" — because they accompany their musical instruments with their own voices.

- **Minimum Characteristics:** Agility 15, Communication 20, Culture 10.
- **Primary Skills:** Eloquence, Music, Sing, Sleight of Hand.

- **Secondary Skills:** Brawl, Dodge, Jump, Legends, Read/Write, Run, Stealth, 1 Arms Skill from the Townsfolk category
- **Monthly Income:** Your percentage in Sing, Eloquence, or Music (whichever is highest) in maravedíes. Minstrels who belong to the Slave class are maintained by their lord.

Moneychanger

This refers to all those individuals dedicated to changing money from the different kingdoms; using balances to weigh coins to determine their worth in local currency, taking a percentage as part of the exchange. They can also perform other types of financial operations, such as making loans (charging a high interest for them, of course). They are accustomed to working in the street or under a colonnade, using a plank as a sort of table — a plank called a *banca* (bench), whence comes the term "bank." The work of a moneychanger is looked upon poorly by both Christians and Moslems, as they are seen as no more than simple usurers, and most are Jews.

- **Minimum Characteristics:** Culture 15, Dexterity 10, Perception 10.
- **Primary Skills:** Alchemy, Commerce, Eloquence, Mineral Knowledge.
- **Secondary Skills:** Conceal, Craft, Discovery, Empathy, Knives, Language (of choice), Memory, Read/Write.
- **Monthly Income:** Your percentage in Commerce x10 in maravedíes.

Monk

While priests and clerics make up the secular clergy, monks make up the so-called regular clergy, as they are the ones who accept the *regulae* (rules) of a monastic order; practicing their vows of poverty, chastity and obedience while leading an ascetic life of reflection, prayer, and contemplation — at least in theory. In practice it is common to encounter monks with a lifestyle considerably more relaxed. To achieve the solitude and the peace they so need, religious orders build monasteries and abbeys that, with the passage of time, develop into great centers of knowledge and of culture, thanks to their copyists and libraries. Inside a monastery, a strict hierarchy of ranks and classes is maintained:

- **Abbot:** The leader of a monastery, responsible for the administration of the same and the lands surrounding it, similar to the way feudal lords perform. Equivalent to a Count.
- **Prior:** Helper to the abbot of a great monastery or leader of a priory (a small monastery which may or may not be subject to an abbey). Equivalent to a Lord.

- **Brothers:** Under this term fall all of those monks who hold a specific function within a monastery, whether as a dean (in charge of economic affairs), cloistered brother (in charge of discipline and fulfilment of rules among the monks), or as the cellarer (butler and steward, in charge of buying and selling products necessary for the maintenance of the monastery). Equivalent to Burgher.
- **Monk:** Each of the members of a monastery. Equivalent to Townsfolk.
- **Novice:** A votary who has taken the habit of an order, but who has not yet achieved the status of monk. A novice must wait from one to four years, depending on the order, before becoming a monk. Equivalent to Peasant.

The most important medieval religious orders in the Iberian Peninsula are:

- **Augustines:** Monks specializing in teaching, they commonly wear a dark habit.
- **Benedictines:** Wear black habits, from which they are called "black monks."
- **Carthusians:** Monks with a white habit who withdraw completely from the world and live as hermits within their own monastery. They rarely leave it or communicate with the outside, for which reason this is not an order much recommended for player characters.
- **Cistercians:** A offshoot of the Benedictines, but wear a white habit, for which they are called "white monks."
- **Dominicans:** Followers of the Rule of San Domingo, who wear a white habit and black cap. The *Domini canis* — "dogs of the Lord" — sprang up to defend the Church from every type of heresy that might try to undermine its foundations. Because of this, the Dominicans are an integral part of the Inquisition from its inception.
- **Franciscans:** Wearing a brown habit, the Franciscans are a mendicant order that follows the postulates of San Francisco de Asisi. They are called friars (brothers), and during the entire 14th century had various disputes with the ecclesiastical hierarchy for their strict observance of the vow of poverty, which they followed to the extent that they begged from town to town and city to city.
- **Mercedarians:** Dedicated to the rescue of prisoners from infidel lands, the Mercedarians, who dress in a white habit, sometimes even exchange their own lives for those of captives.

The monk profession permits use of rituals of faith.

- **Minimum Characteristics:** Culture 15, Luck 45.
- **Primary Skills:** Language (Latin), Read/Write, Teach, Theology.
- **Secondary Skills:** Discovery, Eloquence, Empathy, Language (Arabic), Language (Greek), Listen, Memory, Sing.
- **Monthly Income:** The abbot receives 1,800 maravedíes each month, the prior and brothers 500, monks 80, and novices only 40 maravedíes.

Muccadim

This profession can be followed only by male characters.

Although at first *muccadim* referred to the members of the council of elders who governed the Jewish community of a particular city, in the later Middle Ages the term applies to all those individuals who formed part of the Jewish militia; a type of police force that, in a form similar to the profession of alguacil, is in charge of maintaining security within the precincts of the ghetto, especially at the gates that gave access to that area. They typically had a knowledge of Law, and they had the authority to punish misdeeds where they saw them.

- **Minimum Characteristics:** Culture 10, Strength 15.
- **Primary Skills:** Brawl, Empathy, Theology, 1 chosen Arms Skill from the Townsfolk or Soldier categories (but not bladed arms).
- **Secondary Skills:** Command, Discovery, Dodge, Heal, Jump, Listen, Run, Torture.
- **Monthly Income:** They receive 80 maravedíes each month.

Pardo

This profession can be chosen only by characters from the kingdoms of Castile or Granada.

The pardo is a semi-professional cavalryman of Peasant or Townsfolk origin, who is neither a noble or a professional soldier. He is a small landlord, artisan, or moneyed countryperson who has acquired enough wealth to pay for a horse and some weapons with which he participates in "cavalcades" — expeditions to sack Muslim territory, paying no attention to truces or peace treaties. Many pardos are nothing more than bandits and killers who act along the Granadan frontier. Of course, the Nasrid kingdom also has its equivalent, the *al-mogauar* — "those who make raids" — who dedicate themselves to attacking the Castilian frontier.

- **Minimum Characteristics:** Agility 20, Dexterity 15.
- **Primary Skills:** Command, Discovery, Ride, 1 chosen Arms Skill from the Townsfolk or Soldier categories.
- **Secondary Skills:** Area Knowledge, Commerce, Heal, Language (of choice), Listen, Stealth, Torture, Track.
- **Monthly Income:** Your percentage in Luck x10 in maravedíes.

Pirate

In a similar manner to a mariner, a pirate passes the major part of his life at sea, but he makes his living attacking and raiding whatever ships come his way, provided that they promise a good haul without posing a great threat. Although pirates exist on all the seas that surround the

Iberian Peninsula, those that raid the Mediterranean coast are particularly famous, especially Islamic ships coming from Africa or the Nasrid kingdom, as many Muslims consider piracy against the infidel a type of Holy War (which incidentally pays good dividends).

- **Minimum Characteristics:** Agility 15, Dexterity 15
- **Primary Skills:** Discovery, Shiphandling, Swim, 1 chosen Arms Skill from the Townsfolk or Soldier categories
- **Secondary Skills:** Astrology, Climb, Crossbows, Games, Heal, Language (of choice), Seduction, Throw.
- **Monthly Income:** Your percentage in Luck x5 in maravedíes, although pirates with their own ship (Burgher class) earn Luck x15. In any case, a pirate usually quickly spends everything he gains.

Priest

This profession can be chosen only by male characters.

As we said before, we call the ecclesiastics who made up the Church aristocracy clerics. Priests occupy the lower ranks within the ecclesiastical hierarchy, the religious workers closest to the lowest social classes, from which they often come. The priest or *presbítero* has been ordained by a bishop and officiates at mass, administers the sacraments, and forgives the sins of those who confess to him. We find different ranks within the priesthood:

- **Parish Priest:** The priest in charge of a parish church. Equivalent to Burgher.
- **Vicar:** Assistant to a parish priest in directing a parish church. Equivalent to Townsfolk.
- **Chaplain:** A priest who has in his charge a group of faithful not organized as a church or parish, but instead within a hospital, prison, army, or private chapel of some noble. Equivalent to Peasant.

The priestly profession permits use of rituals of faith.

- **Minimum Characteristics:** Culture 15, Luck 50.
- **Primary Skills:** Eloquence, Language (Latin), Read/Write, Theology.
- **Secondary Skills:** Area Knowledge, Command, Discovery, Empathy, Listen, Memory, Sing, Teach.
- **Monthly income:** Parish priests gain 750 maravedíes monthly, while vicars and chaplains receive only 80 each month.

Qaina

This profession can only be followed by female characters.

The term refers to a singer or dancer of Arabic origin who alternates between musical services and sexual ones. They are quite common in the Nasrid kingdom in the houses of nobles, wealthy merchants, and men of resource, often purchased as slaves for exorbitant sums. In the rare moments of peace between Arabs and Christians some quainas may visit Christian courts, where they participate in parties and private banquets. Despite their status as Arabs, women, prostitutes, and — in many cases — slaves, they are often held in high esteem.

- **Minimum Characteristics:** Agility 15, Appearance 17, Communication 15,
- **Primary Skills:** Eloquence, Music, Seduction, Sing.
- **Secondary Skills:** Conceal, Court Etiquette, Empathy, Jump, Language (of choice), Legends, Memory, Stealth.
- **Monthly Income:** Their percentage in Sing, Music, or Seduction x2 (whichever is greatest) in maravedíes. Enslaved qainas are maintained by their lord.

Rabbi

This profession can only be pursued by male characters.

The rabbi is a Jewish priest, knowledgeable in Theology and Hebrew Law, since in order to earn the position he has to show mastery of these disciplines, as well as proving that he carries out an honorable life in his community and with his wife — yes, I'm afraid it is obligatory for a rabbi to be married, so bear that in mind for the rest of character creation. Contrary to Christian priests, a rabbi doesn't exercise his profession full time, but only on Saturdays and during religious festivals; the rest of the time, he is dedicated to another profession of his choice — as long as it is honorable, that is. The player should choose another profession for the rabbi as his "day job".

The profession of rabbi permits use of rituals of faith.

- **Minimum Characteristics:** Culture 20, Luck 50.
- **Primary Skills:** Eloquence, Language (Hebrew), Read/Write, Theology.
- **Secondary Skills:** Astrology, Empathy, Language (Arabic), Language (Latin), Listen, Memory, Stealth, Teach.
- **Monthly Income:** Although they do not receive any income as a rabbi, they receive their percentage in Theology x10 in maravedíes to maintain themselves and their wife, in addition to income from their other profession.

Ramera

This profession can be pursued only by female characters.

The term harlot, concubine, prostitute, trollop, or whore applies to all those women who make their living selling their body, whether on the street or, more commonly, in brothels or baths established for this purpose; establishments run by the municipality, which are marked with a branch (*rama*) on the lintel of the entryway (whence the term *ramera*). They are often girls born into a violent or amoral environment so that they had to turn to their own devices to survive on the street. In the Arab world they are called *djaria*, which is the name given to a slave who sleeps with her master.

- **Minimum Characteristics:** Appearance 17.

- **Primary Skills:** Eloquence, Seduction, Sleight of Hand, Stealth.
- **Secondary Skills:** Commerce, Conceal, Discovery, Empathy, Games, Pick Lock, Run, 1 chosen Arms Skill from the Townsfolk category.
- **Monthly Income:** Their percentage in Seduction in maravedíes. Enslaved prostitutes are maintained by their master.

Scribe

This name designates all minor functionaries who carry out work for merchants or influential courtiers, being skilled with numbers and letters. Their job is similar to that of a secretary, as they write all letters and documents dictated to them, and also of a notary, as they draft every type of official certificate and transaction. The Muslims call them *katib* — which means secretary — or *khasi* if they work as a slave, while the Jews call them *soferim* and grant them a certain religious function, as only scribes are permitted to copy the Sacred Scriptures.

- **Minimum Characteristics:** Culture 15, Perception 15
- **Primary Skills:** Commerce, Language (Latin, Hebrew, or Arabic, according to their culture), Read/Write, Memory
- **Secondary Skills:** Discovery, Eloquence, Empathy, Language (of choice), Listen, Stealth, Teach, 1 chosen Arms Skill from the Townsfolk category
- **Monthly Income:** Their percentage in Read/Write x10 in maravedíes. Scribes who are slaves receive nothing, as they are maintained by their lord.

Servant

This refers to the individual who performs every type of servile labor: preparing meals, tending to the fire, cleaning horses, or scrubbing floors; whether in a manor house, the mansion of a rich merchant, a noble house, or even in the court of a king. Some are no more than mere shadows that move about the house and no one remembers their name — which does not mean that they in turn aren't aware of everything that happens there — while others, through many years of cohabitation, become friends or even counselors to their masters.

- **Minimum Characteristics:** Agility 15, Dexterity 15.
- **Primary Skills:** Craft, Drive (Wagon), Plant Knowledge, Stealth.
- **Secondary Skills:** Commerce, Court Etiquette, Games, Jump, Listen, Run, Taste, 1 chosen Arms Skill of the Townsfolk category.
- **Monthly Income:** They receive 40 maravedíes each month, although those of the Slave class receive nothing, as they are maintained by their lord.

Soldier

This profession represents the professional soldier, an individual of humble origins — many are peasants recruited willingly or by force — with equipment of poorer quality than infanzones, who have made war their trade and battle their life. Many live permanently stationed in a castle or fortress, fending off attacks from enemies of their master, while others end their lives lying in the mud of a battlefield. In the Arabic world, soldiers are called *askari*, which is a term used to indicate an expert combatant.

- **Minimum Characteristics:** Dexterity 15, Strength 15.
- **Primary Skills:** Crossbows, Ride, Shields, 1 chosen Arms Skill from the Townsfolk or Soldier categories.
- **Secondary Skills:** Brawl, Discovery, Dodge, Drive (Wagon), Heal, Knives, Stealth, Torture.
- **Monthly Income:** If Townsfolk or Peasant, they receive maravedíes equal to the percentage of their highest Arms Skill; if of superior rank (class Burgher) they receive that percentage x5 in maravedíes. Slave soldiers are maintained by their master.

Thief

This refers to one of those professions that can only be pursued in the context of a city, where it is easy to pass unobserved and the chances to commit a misdeed and not be caught are better than in a town or village, where everyone knows everyone. The thief lives by theft and robbery, whether as a light-fingered cutpurse who passes unnoticed or as a brutal cutthroat who corners his victims in some solitary cul-de-sac to take their purse, their life, or perhaps both.

- **Minimum Characteristics:** Agility 15, Dexterity 20.
- **Primary Skills:** Climb, Dodge, Run, Sleight of Hand.
- **Secondary Skills:** Commerce, Discovery, Disguise, Listen, Pick Lock, Stealth, Throw, 1 chosen Arms Skill from the Townsfolk category.
- **Monthly Income:** Your percentage in Luck x2 in maravedíes.

Trovador

In contrast to the minstrel, who comes from humble origins, the trovador represents the noble and cultured poet; a mix of warrior, courtier and artiste, who dedicates the main part of his time composing songs to extol his love of his lady, chronicles of recent acts, or legends of the past. He considers himself more a creator or composer than a true musician, and rarely performs his own songs, except in very private circles. Often he can neither sing well nor play an instrument with any skill, preferring to hire a minstrel to do it for him.

- **Minimum Characteristics:** Communication 15, Culture 15.
- **Primary Skills:** Eloquence, Music, Read/Write, Seduction.
- **Secondary Skills:** Court Etiquette, Empathy, Legends, Memory, Ride, Sing, Stealth, 1 chosen Arms Skill from the Noble category.
- **Monthly Income:** Troubadours from the Lower Nobility receive 500 maravedíes monthly, while those of Upper Nobility have 1,800 at their disposal each month.

Ulema

Although there exists no priesthood as known to the Christians in the Muslim world, the *ulema* — an Arabic word that means "wise" — also called *alfaqui*, is the closest thing to it. An ulema is a man educated in the *Koran* and *Sunnah*, a master of Islamic law (which proceeds from the *Koran*); from which he gains certain religious attributes similar to those of Christian priests, plus the office of judge, which make him a powerful and influential member of his community. Some ulemas have committed the *Koran* to memory — which requires a 75% or more in Theology — and are referred to as *hafiz*, considered a master among masters.

The profession of ulema permits use of rituals of faith.

- **Minimum Characteristics:** Culture 20, Luck 50
- **Primary Skills:** Language (Arabic), Memory, Read/Write, Theology.
- **Secondary Skills:** Court Etiquette, Discovery, Eloquence, Empathy, Language (of choice), Listen, Teach, 1 chosen Arms Skill from the Noble category
- **Monthly Income:** An ulema receives a monthly salary equivalent to 1,800 maravedíes.

Types of Arms Skills

To finish, we offer you a table summarizing the different types of Arms Skills corresponding to the class of Townsfolk, Soldier, and Noble. Skills marked with an "X" are those that can be chosen for a specific social class. For example, a troubadour has as a secondary skill "1 chosen Arms Skill from the Noble category," which, as we can see on the table, includes Crossbows, Knives, Shields, Swords, Longswords, Spears, and Brawl. For more information about any these skills, consult Chapter IV (page 133).

Example — Lope: We continue with the creation of Lope of Navarrete. We roll a 43 on the Table of Christian Professions. As he belongs to the Lower Nobility, that equates to Courtier, which seems a profession that could come in handy, because we want Lope to rise in position and honors within the royal court. We read the description of Courtier, jotting down his primary and secondary skills (with Swords as his chosen Arms Skill from the Noble category), and note that we should have a minimum 15 in Communication and another 15 in Perception. As he belongs to the Lower Nobility, Lope receives 500 maravedíes per month in pursuing his profession, which is not bad.

Example — Micael: As we have decided earlier, Micael Bonisha is a gentrified Jew, so we review the professions that correspond to his class and Jewish society, and we settle on Alchemist. We take note of his minimum characteristics and his primary and secondary skills, for when the time comes to choose them.

Step 5: Father's Profession

As we noted before, just as the place a character's family occupies within medieval society has a lasting impact on him, so the profession performed by his parent or guardian influences him, because it is the established custom to teach the fundamentals of the occupation to sons so that work will continue in the future. Whether the child then follows that occupation or not is another matter, of course.

All of this means that the profession followed by the character's parents or guardians also affects the development of the PC's skills, whether he wishes it or not; something learned during childhood and adolescence. To determine what profession the character's parents followed, choose one or roll 1D100 on the Professions Table, in the section corresponding to the character's class and his society (Christian, Islamic, or Jewish). The result obtained is the family profession, although bear in mind the following:

- If a Christian religious profession is obtained (cleric, monk, priest, goliardo, or — in some cases — knight of a military order), the character is a bastard, specifically an offspring of fornication, the child of a priest or nun.
- Results of dervish are automatically translated to ghazi.
- The child of a qaina or a ramera is a bastard, specifically referred to as a *manssur*. In such cases, the father is unknown, and it is considered that the PC was raised by the mother.

Once we have discovered the parental profession, mark the four primary skills of that profession on your character sheet — but only the primary skills — as you can increase them later.

Table of Arms Skills

Arms Skill	Commoner	Soldier	Noble
Arcos (Bows)	X	X	—
Ballestas (Crossbows)	—	X	X
Cuchillos (Knives)	X	X	X
Espadas (Swords)	—	—	X
Espadones (Longswords)	—	—	X
Hachas (Axes)	X	X	—
Hondas (Slings)	X	—	—
Lanzas (Spears)	—	X	X
Maces (Mazas)	X	X	—
Palos (Staves)	X	—	—
Pelea (Brawl)	X	X	X
Shields	—	X	X

Example — Lope: Lope of Navarrete has already become a courtier, but now we will determine what his father did for a living. We roll 1D100 in the section for Christian Lower Nobility on the Professions Table and obtain a 63, an Infanzón. Lope is the child, then, of a warrior horseman, and we mark the four primary skills of that profession: Ride, Command, and 2 chosen Arms Skills from the Noble or Soldier categories (which, in this case, we like Swords and Knives).

Example — Micael: Just like Micael, his parents belong to the Jewish Burgher class, so that we look over the professions corresponding to that class on the Table of Professions and opt for the Merchant profession. Following that, we mark on the Character Sheet the four primary skills of a merchant: Commerce, Eloquence, Empathy, and a Language of choice.

Step 6: Family Situation

Now that we know the specific occupation followed by the character's parents, let's discover a bit more about the PC's family situation. As we saw in the previous step, the selection of some professions for the character's parents can determine whether he is considered a bastard — a child of a couple that had not made a marriage contract — but for the rest of characters we should make a 1D10 roll on the Family table to determine the character's place in his family. One of the results can call for an additional roll of 1D10 to specify a bit further the family situation of the character.

To see if a character has siblings, roll 1D8 and subtract 1D4 from the result (with any result less than 0 being considered a 0); the total is the number of the PC's siblings. To determine the gender of each sibling, roll as many dice, of whatever type you like, as there are siblings: even numbered results are female and odd results male. To find out the place the character holds in the birth order, roll a die with as many faces as the number of siblings, plus one (the PC himself) — 1D4 for three siblings plus the PC, 1D3 for two siblings plus the PC, etc. The result is the PC's place in the family. Remember that the oldest son is considered the firstborn. If he comes from a noble family he will inherit the corresponding title on the death of his father, while any other brothers are conferred with the title of caballero or *sa'id* if they are of Upper Nobility, or hidalgo if they are of the Lower Nobility.

If using the Free Choice method, the player simply decides the character's family origins, how many children it has, and the sex of each. If the player wishes the character to be firstborn and belong to the nobility, the character must choose the *Inheritor* Boon and, if he wishes to be married, he must choose the Bane *Companion in Misfortunes*.

Marriage

If the player wishes — or if the character belongs to the profession of rabbi — the character can be married. In this case, choose or roll 1D10 to determine the condition of the PC's marriage on the *Marriage Table*.

To determine if the PC's marriage has resulted in children, roll 1D6 and subtract 1D4 (any result less than 0 being considered a 0): the total obtained is the number of children the PC and his spouse are responsible for. The gender of the children can be determined in the same way as of the PC's siblings: roll a die for each child: all even results are girls and odd results are boys. It isn't necessary to create characteristics for each of the children belonging to the PC, unless the Game Director wishes to use the rules presented under the Bane *Companion in Misfortunes* (page 66), but take into account

Family Table

1D10	Immediate Family
1	The character is a bastard child and doesn't know who his parents are. He has no known siblings and was raised by a protector or a guardian who has taught him what he knows of life.
2	The character is a bastard child but has been acknowledged by his mother, his father, or both. He has siblings, but in cases where the father is noble, he has no claim to the inheritance. Roll another 1D10 to determine exactly what type of bastardy applies to the PC: 1–2 *Fornecido:* Child of adultery, an incestuous relation, or of a nun or priest. 3–4 *Espurio:* Child of a mistress or concubine who has not been acknowledged by the father. 5–6 *Manssur:* Child of a ramera (see that occupation). 7–8 *Natural:* Child of a mistress or concubine who has been acknowledged by the father. 9–10: *Nato:* Child of adultery, raised by the cuckolded father as if he were his own child.
3–7	The character was born within the bosom of a marriage, and his parents are still alive.
8	The character was born within the bosom of marriage, but only his mother and siblings remain alive. If he is the firstborn son, the PC has inherited his father's title.
9	The character was born within the bosom of marriage, but only his father and siblings survive.
10	The character was born within the bosom of marriage, but neither of his parents survive, only his siblings. If he is the firstborn son, he has inherited his father's title.

Marriage Table

1D10	Spouse
1-2	The PC was married, but his spouse has died. There may be children.
3	The PC is married, but he doesn't know where to find his spouse (disappeared, kidnapped, fled…), although it is possible that their children were left in his care.
4-10	The PC is married and his spouse remains in a perfect state of health: if she accompanies the character, create her as described in the Bane "Companion of Misfortune." Also, the marriage may have borne fruit, giving the character children.

that the character will have to spend more money each week in order to maintain his family (consult the *Table of Weekly Expenses*, page 55).

Example — Lope: The time has come to ascertain what the family of Lope of Navarrete is like, for which we roll 1D10. We get a 9: Lope isn't a bastard, he was born within the bosom of a married couple, although his mother is no longer with us. To calculate the number of siblings, we roll 1D8 and subtract 1D4, receiving a total of 2, which means that there are two siblings. We roll two dice and receive two even numbers: which means that he has two sisters, and after rolling 1D3 — for two siblings plus Lope — we obtain a 2, which means he is the second child. Although he is the second child, he is the only male, which means he is considered the firstborn. Lope will inherit his father's goods and title when his father dies, although no one wishes this to happen yet.

Example — Micael: The only thing we know about Micael's family is that his father is a merchant, from which we can imagine the rest: Micael belongs to a family of merchants, his parents are happily married and live together. He is an only child and isn't married. With this we can now move onto the next step.

Step 7: Primary Characteristics

So far we have discovered the place occupied by our character and his family within medieval society, and now that we have that clear comes the time to focus on the character himself, to discover if he is strong, weak, shy, healthy, agile, or clueless, to discover his strengths and weaknesses. In short, it is time to calculate his Primary Characteristics.

All *Aquelarre* characters, whether controlled by the players or by the Game Director, are defined by seven attributes called *Primary Characteristics*. Each of the seven characteristics has a value that is usually between 5 and 20 — although some Irrational creatures may have higher or lower values. The higher the value a character has in one of these characteristics, the more he is able to accomplish with it.

Although they are described more in depth in the next chapter (page 78), here we give a brief overview of the seven Primary Characteristics with their corresponding abbreviations:

- **Strength (STR):** Measures the raw muscular power of the character. The higher it is, the more weight the character can lift or the more damage he can do with a punch.
- **Agility (AGI):** Represents the character's quickness and reflexes. The higher it is, the more rapidly the character can move or the more control he has over his bodily movement.
- **Dexterity (DEX):** Measures the character's manual coordination. The higher it is, the more precise and sensitive the character's sense of touch with his hands.
- **Vitality (VIT):** Represents the character's health and physical stamina. The higher this is, the more damage the character can endure before falling unconscious or dying.
- **Perception (PER):** Represents the character's sensory acuity. The higher the value, the more attentive the character is to the surrounding world, and the more difficult it is for the character to be taken unawares.
- **Communication (COM):** Measures the character's capacity for dialog and conversation. The higher the value, the easier it is for the character to convince others or bring them to his point of view.
- **Culture (CUL):** Represents the level of general knowledge the character has accumulated. The higher the value, the better his understanding, and consequently the better his ability to put it to use in the world around him.

Now that you know what the Primary Characteristics are, it is time to decide what value each has. Distribute 100 points among the seven characteristics, keeping the following conditions in mind:

- No characteristic can be greater than 20 points.
- No characteristic can start below 5 points, and Vitality can't start below 10 points.
- Take into account your profession's minimum characteristic values (consulting the description of professions starting on page 34). If you don't have the minimums, you can't practice the profession you have chosen, so take them carefully into account, or change professions.

Example — Lope: Now that we are at step 7, it is time to calculate our Lope's Primary Characteristics. We have 100 points to distribute, and we divide them as follows: since the profession of courtier obliges us to put 15 points in Perception and Communication, we give those two characteristics their minimums; we spend 20 to elevate Agility to the maximum, as we want Lope to be quick and agile, and with this we have already spent half, 50 points. As we wish him to have a knack for combat, we are going to give him a middling Vitality and a reasonable Dexterity, assigning 15 points to each, with which we have now spend

80 points and have only 20 remaining, which we spend assigning 10 to Strength and the other 10 to Culture.

Thus, the characteristics for Lope of Navarrete fall in the following fashion: Strength 10, Agility 20, Dexterity 15, Vitality 15, Communication 15, Perception 15, and Culture 10. As we can see from his Primary Characteristic scores, Lope of Navarrete is a rather average courtier, as we have decided not to raise his Communication nor his Perception. As for the rest of his attributes, the only thing we can say is that he is truly agile, which probably corresponds to a thin and sinewy body. In this way, we convert the number values for Lope into a true description of our character.

Example — Micael: We proceed to distribute our 100 points among Micael's primary characteristics. Since he works as an alchemist, we put 20 points into Culture right away, as this is the minimum value required by this profession. Because we don't want him to be weak, we give 15 to Vitality and another 15 to Perception, so that is always aware of his surroundings. As he comes from a family of merchants, we think it best that he have 20 points in Communication, and the remaining 30 we divided in equal part among the other characteristics: 10 points to Strength, Agility, and Dexterity.

The scores for Micael's primary characteristics fall then in the following manner: Strength 10, Agility 10, Dexterity 10, Vitality 15, Communication 20, Perception 15, Culture 20. It is clear that Micael has not devoted much time to cultivating his body, but rather his mind, as much in study as in interacting with others.

Step 8: Secondary Characteristics

Besides the Primary Characteristics, a number of features define other qualities of a character, which together are called Secondary Characteristics. Some are calculated based on Primary Characteristics, others aren't; some represent mental aspects of a character, others are physical attributes; some are used regularly in the game, and others are merely descriptive. As you shall see, the only common property that these characteristics have is that they have nothing to do with the other characteristics and skills. Let us see, one by one, how to determine their value.

Luck

This represents a character's good or bad fortune, a characteristic that might allow him to survive truly difficult situations thanks to a mix of courage, daring, and — above all — risk-taking. All characters have a Luck score equal to the total of their Communication, Perception, and Culture, a value that can rise or fall only as do the characteristics it is based on.

- Luck = COM+PER+CUL

Temperance

If we have described Vitality as a character's physical stamina, Temperance is his mental stamina; the soul, resolve, or inner spirit that lets us overcome hardships, the most nightmarish visions, horror, and torment. It is calculated by rolling 5D10 and adding 25 to the result. Although it is a value that can increase or decrease as we are playing, it will do so only rarely.

For the Free-Choice method, Characters begin the game with a 50 in Temperance at the start, with no need to roll dice. If we wish to have more, we must take the *Bravery* Boon; on the other hand, if we want to have less, we can take the *Coward* Bane.

- Temperance = 5D10+25

Rationality (RR)/Irrationality (IRR)

The world of *Aquelarre* is divided between two different competing visions: On one side is the physical world: palpable and, according to Medieval man, created by God in his image and semblance. A world that can be captured by our senses and the strength of our faith, the world of Rationality. On the other side is an intangible and illusory world of magic, shadow, and the devil; a world where it is possible to do magic and where creatures more fantastic than can be imagined exist, the world of Irrationality. Rationality (RR) and Irrationality (IRR) measure the strength of a character's beliefs in one vision or the other, and these are calculated in the following way: divide 100 points between RR and IRR without assigning less than 25 to either. We recommend that you assign a good amount to IRR if you wish your character to cast spells and, on the contrary, raise your RR high if you wish to use rituals of faith.

- Divide 100 points between RR and IRR (minimum 25 points each)

Life Points (LP)

Sooner or later your character will receive damage, whether it comes from the attack of an enemy, a fall, a fire, the claw of a demonic creature, or a thousand other dangers. This damage affects the character's health, reducing it to a greater or lesser degree and may, in extreme cases — at times too frequently — cause a character's death. Life Points (LP) represent the amount of damage a character can take before falling unconscious or dying. LP are always equal to the value of the Vitality characteristic, which means these points fall as VIT falls, though the reverse is not true: if LP are reduced — something common in a game of *Aquelarre* — VIT maintains its value.

- LP = VIT

Appearance (APP)

Is your character a walking monstrosity, differing from a toad only in that he doesn't croak? Or, on the contrary, does she have a face so lovely that it can cause wars and cause a thousand ships to sail in search of it? We know this by your character's Appearance (APP); a rating that represents your physical appearance, your beauty, or lack thereof. Roll 4D6, adding 2 to the result if your PC is female, to determine your character's Appearance rating.

If you are using the Free Choice method, characters begin the game with a score of 15 in Appearance, which is the equivalent of a normal appearance. If you wish your character to be more handsome or ugly, you must buy the *Comely* Boon or the *Ugly* Bane.

If you wish to know exactly what the value means, consult the *Appearance Table* in Chapter II (page 93).

- Appearance = 4D6 (+2 if the PC is a woman)

Consilium Arbitro: Youth and Elders

If the Game Director allows it, players can create characters who have not yet reached 17 years of age or who have passed age 26, for which they should follow the following rules:

Child or adolescent PCs should have an age between 7 and 16 years, and are created in the same way as other characters, with the following considerations:

- 7 year olds have only 50 points to distribute among their Primary Characteristics. Add 5 additional points for each year after age 7. In this way, a 12-year old PC has 75 points (50+25).
- Equally, they have only 10 points to apportion among their skills for each year above age 7. That is, at age 7 they won't have any points to spend, while at age 12, they'll have 50.
- The base percentage for their profession is their Primary Characteristics x1 between ages 7 and 11; x2 if they are between 12 and 16 years old.

In treating the opposite case, that is, a character who is older than 26 years of age, the rules followed are also the same, with the following modifications:

- The PC gets 10 additional points to spread among his skills for each year of age above 26, although he must make a roll on the Events Table (page 98) for each additional year and apply the result received.
- If the character is 35 years old or more, he is also affected by the rules for aging (page 106), which can diminish his points of characteristics (any result of "Death" being converted to -1 in Vitality).

Age

The time has come to decide your character's age. Though age doesn't impose any modifiers to the other characteristics or skills within the structure of the game rules, the decision is quite important on a narrative level, since a young character may be treated dismissively or looked down on by older people while, on the contrary, if we decide to make the character older we soon reach the character's dotage, especially if we are going to play a campaign that takes place over the course of several years. You are free to choose the age of your character, between 17 and 26 years. If you don't have a particular age in mind or don't have time to decide, roll 1D10 and add 16 to the result.

- Age = Choose between 17 to 26 years or roll 16+1D10

Height and Weight

Finally, we calculate the height and weight of our character. For this, consult the following *Table of Height and Weight*, using the Strength or Vitality of your PC, whichever you wish: it indicates a height in varas and a weight in pounds, although you are free if you wish to vary your character's height or weight upward or downward, though no more than 0.10 varas (roughly 10 centimeters or 4 inches) in height and no more than 15 pounds in weight.

- Height and Weight = Find your STR or VIT on the *Table of Height and Weight*, you may modify the result slightly if you wish.

Concentration Points and Faith Points

In addition to all these Secondary Characteristics there are two more: Concentration Points (CP) and Faith Points (FP) which, although they are still considered Secondary Characteristics, we will deal with in step 11: *Spells and Rituals of Faith* (page 56).

Table of Height and Weight

STR or VIT	Height in Varas	Height in Feet	Weight in Pounds
5	1.52	4 ft. 11.5 in.	106
6	1.54	5 ft. .5 in.	110
7	1.57	5 ft. 1.8 in.	118
8	1.59	5 ft. 2.6 in.	120
9	1.62	5 ft. 4 in.	122
10	1.64	5 ft. 4.6 in.	125
11	1.67	5 ft. 5.7 in.	128
12	1.69	5 ft. 6.5 in.	132
13	1.72	5 ft. 7.7 in.	134
14	1.74	5 ft. 8.5 in.	140
15	1.77	5 ft. 9.7 in.	146
16 or more	1.79	5 ft. 10.5 in.	150

Consilium Arbitro: Metric Systems in Aquelarre

All the metric systems currently in use, based on the decimal proportion—meter, kilogram, liter, etc.—were completely unknown in the Middle Ages, since these measures were established in the 19th century. To better promote a medieval ambiance in *Aquelarre*, we have decided to return to systems of length, weight, and capacity that were used in the Iberian Peninsula during the 14th century, simplifying their equivalencies so as to not excessively complicate play, because we're all gamers, not mathematicians.

Translator's Note: *For the convenience of players in the United States who are more familiar with* yards, feet, pounds, *and* gallons, *we have added equivalent measures in parentheses here—and where called for elsewhere in the rules.*

Length: Distances are measured in *varas* (effectively 1 meter or 1 yard 3 inches), which are divided into 3 *feet* (33 centimeters or 12 inches). Truly large distances are measured in *leagues*, which is the distance a person can travel in an hour walking at a normal speed (roughly equivalent to 4.5 kilometers or 3 miles).

Weight: For small or medium objects we use the *pound* (half a kilo) and the *ounce* (30 grams). For very large weights, we use the *arroba* (about 12 kilograms or 25 pounds) and the *quintal* (about 50 kilograms or 100 pounds).

Capacity: Small quantities of liquid are measured in *quarts* (half a liter) or *azumbres* (2 liters or half a gallon), while for large amounts of liquid we use the *cántara* (16 liters, or slightly more than 4 gallons).

If you wish more realism, Appendix 1 (page 554) contains a much more exhaustive table of equivalencies you can choose to use in your games.

Example — Lope: Let's do the next step for creating Lope of Navarrete, his Secondary Characteristics. We will go through them step by step:

The first is Luck which, as we have said, is determined by adding our character's COM, PER, and CUL. In Lope's case, this totals 40 (15+15+10).

We proceed to Temperance, for which we roll 5D10, getting 31, which added to 25 gives us a 56% in Temperance, slightly above average.

RR and IRR are chosen freely, and since Lope won't use any for magic and we have conceived of him as a sort with his feet firmly on the ground, we give him a 70 RR and the remaining 30 to IRR.

Life points are easy to calculate, as they are equal to the value we have in VIT. As a result, Lope has 15 LP.

To ascertain his Appearance, we roll 4D6 and obtain a result of 16, which is neither handsome nor ugly, but fairly normal.

We roll 16+1D10 to determine the age of our courtier, and get 22 years: he isn't beardless, but neither is he too old.

Finally, we determine his height and weight: Lope's Strength is 10, which indicates that he is roughly 1.64 varas tall (about 1.64 meters; or 4 feet, 11 inches) and weighs 125 pounds (62.4 kg). This seems to be a bit too low to us, so we raise his height to its maximum 1.74 yards (5 feet, 3 inches), leaving his weight as it is, since we like the idea that Lope is a slender sort.

Example — Micael: We have now come to step 8 in the creation of our alchemist, and we are going to choose his secondary characteristics:

We add his scores in Communication, Perception, and Culture and obtain his Luck value, which is equal to 55 (20+15+20).

We begin with a value of 50% in Temperance, but we want Micael to be a bit more spineless, so we are going to choose the "Coward" Bane for 1 point, which means we reduce his Temperance by 5%, giving us a total result of 45%.

As we wish Micael to be a good alchemist, we are going to push his Irrationality its maximum, 75%, leaving his Rationality at the minimum possible, 25%.

His Life Points are equal to his Vitality, which is to say 15 LP.

Micael is neither particularly handsome or ugly, so we leave his Appearance at its base value, which is to say, 15 points.

Concerning his age, we are going to set that at 18 years, as we wish Micael to have many years ahead of him yet to acquire more knowledge and perfect his art.

And, finally, we look up his Strength score, which is 10, on the Height and Weight Table, which gives us an average of 1.64 varas (about a meter and a half, or 4 feet, 11 inches), and 125 pounds. As we think Micael not a man much given to physical exercise, we are going to raise his weight a little, settling it at 130 pounds (about 65 kilos).

Step 9: Skills

Arriving at this step, we already know what the mind and body of our character are like, as determined by his Primary and Secondary Characteristics, so the time has come to find out what things he knows, what he understands, what abilities he has learned or studied over his life so far; abilities that we call *Skills* in this game; knowledges and aptitudes whose values are represented as percentages:

the higher the percentage, the more developed the skill, and therefore the better chance we have for success using it.

Minimum Skill Values

Whatever profession, studies, or occupation we may have pursued in our lives, nearly all of us have a series of minimum skills or knowledges: it does not take a botanist to distinguish a pear from an apple, nor is it necessary to train a lot to run the hundred-yard dash, although we might need half a minute to finish it instead of ten seconds. Similarly, characters in *Aquelarre* are the same: they have a minimum percentage in skills, even those they have never studied or used, which is important if they have to roll versus a skill they are not experienced with: there is always a minimum possibility of success (we discuss difficulty and automatic success in more detail in the next chapter). If you take a look at the character sheet or the skill descriptions in Chapter II (page 81), you'll see that each is based on one of the seven Primary Characteristics[2]. The value of the characteristic is, therefore, the base percentage of the skill; the minimum percentage we have in it. For example, Commerce depends on Communication, so if we have 15 in Communication, we have a minimum of 15% in Commerce. This rule is the same for all skills except Language, since if we are completely ignorant of a language, it is impossible for us to have a minimum percentage in it (but as soon as we learn something of it, we immediately receive this minimum percentage), and perhaps for some skills that imply very specific knowledges (referring to skills that Game Director might create, or which may appear in future supplements to *Aquelarre*, though we don't have to worry ourselves with those right now).

On the other hand, it should also be evident that skills more directly related to a character's profession have a higher base than the rest. For that, the four Primary Skills of a profession — not the Secondary skills — have a minimum percentage equal to three times (x3) the value of the characteristic they are based on. Following the example of the previous paragraph, if Commerce were one of the basic skills of the character we are creating, its base percentage is 45% (15x3=45).

Keep in mind that we are not talking about absolute minimum percentages, and that during a character's life he may suffer some type of temporary or permanent setback that reduces a skill percentage below its base, even dropping it to negative values: For example, if we have a character who has a 30% in Listen and, due to an accident or poorly healed wound, becomes deaf in one ear, his percentage in this skill will diminish, possibly falling below the skill's base rating.

Early Training

Now that we know the minimum values for our skills, it's time to work out what the character has learned during his life. For this, the player distributes 100 points divided among whatever skills he wishes. These points represent learning the character has accumulated during his childhood and adolescence. The player is free to assign these points as he wishes, although he should bear in mind the following rules:

- Each point assigned to primary or secondary skills of the character's profession — marked in the appropriate manner on the character sheet — raises its percentage by 1%.
- The rest of the skills — which is to say, those that don't pertain to the character's profession — cost double the points to raise by 1%; that is, 2 points for each 1% raised.
- No skill can be raised to more than five times (x5) the value of the characteristic on which it is based, unless that skill is based on Culture, in which case it can be raised all the way to 100% without a problem.

Family Training

Besides what we can have learned on our own, which are represented by the 100 points we just distributed for our character, our parents or guardians impressed upon us their profession or occupation in our youth. To represent this, once we have finished distributing the previous 100 points, we receive another 25 points that signify our family education, which we can distribute as we wish among the four Primary Skills of our parent's profession.

Example — Lope: The time has come to calculate skill percentages for our Lope. First of all, we determine out what the base percentages are. The four Primary Skills of his profession each have triple the value of the characteristic they are based upon; all the rest simply equal the values of the characteristics they each depend on.

Lope is a courtier, so his Primary Skills are Court Etiquette, Eloquence, Empathy, and Seduction. The first of these, Court Etiquette, is based on COM, which he has at 15, so its base percentage is 45%; the next is Eloquence, which is also 45%, as it is also a COM skill; the third is Empathy, which is based on PER, which is also a 15, so it also begins at 45%; and the last is Seduction, based on Appearance, which Lope has at 16, so its beginning percentage is 48%.

Continuing, we distribute 100 points among the skills we want for our character. As we want Lope to be aware of his surroundings at all times, we raise his Discovery and Listen, both based on PER, from their initial value of 15% to 60%, which costs us 45 each: 90 points. (Luckily, the two are Secondary Skills for a courtier and don't cost us double.) With the 10 points remaining to us, we raise Eloquence another 5 points and spend the other 5 learning another language: Euskara (the Basque language) seems good to us — if for no other reason, because it is said that the Basque country is a locale of brujas and covens — and although we don't have a beginning percentage in Languages, as we said before that unknown languages don't have a basic percentage, on assigning these 5 points we also raise the initial percentage to the Culture characteristic, on which languages depends, so that we end with 15% (10+5).

Then we distribute an additional 25 points given to us by his parent's profession, which in Lope's case is infanzón, so we don't spend much

2 Except Seduction, which is based on the secondary characteristic of Appearance, although the rules for it are the same as for the rest of the skills.

thought on this and spend all the points in the Arms Skill of Swords, raising it from its starting percentage, which equals 15, his Dexterity, to a goodly 40% (25+15), because one never knows what can be encountered at court or outside it.

With distribution ended, Lope's skills raised above their base are the following: Court Etiquette 45%, Discovery 60%, Eloquence 50%, Empathy 45%, Language (Euskara) 15%, Listen 60%, Seduction 48%, Swords 40%.

Example — Micael: Let's continue the creation of Micael Bonisha with his skills. The primary skills of Micael's profession, which is Alchemist, are Alchemy, Astrology, Magical Knowledge, and Read/Write. And as all of those are based on Culture, a characteristic in which our Jew has a rating of 20, the base percentage for each of these skills equals 60%.

We distribute 100 points for his learning: we spend 20 on Language (Latin) so that he knows another language besides the Hebrew and Ladino he knows from being Jewish — it comes to 40% (20, the base for Culture, plus the 20 we spent); we spend 20 on Plant Knowledge, bringing it to 40%; 20 to raise his Magical Knowledge to 80%; 30 on Heal, raising it to 40%; and the 10 remaining points on Empathy, to bring it to 25%.

Finally, we distribute 25 points among the primary skills for his father's profession, which is merchant, adding 20 to another language, in this case Arabic, to bring it to 40%, and the remaining 5 points go to elevate Eloquence, to bring it to 25%.

The list of skills that have been modified is as follows: Alchemy 60%, Astrology 60%, Eloquence 25%, Empathy 25%, Heal 40%, Language (Arabic) 40%, Language (Latin) 40%, Magical Knowledge 80%, Plant Knowledge 40%, Read/Write 60%, Theology 30%.

Step 10: Income and Expenses

As you have already seen, the description of each profession indicates the money a character receives each month while employed in his career. Monthly Income is always shown in maravedíes—the basic monetary unit we use in *Aquelarre*—which is used throughout the Iberian Peninsula. In many cases this income is fixed and is received simply for being that profession, while others base it on a percentage of one of the skills, normally a primary skill of that profession. In any case, for each month the character has spent attending to his duties, he receives the stipulated number of maravedíes.

Certainly nothing in life is free, and during each week we will also have expenses for lodging, food, clothing, and other things; expenses that increase as our social position increases, for to maintain ourselves in a particular class requires not only name, but also appearance. To determine how many maravedíes you spend each week, consult the *Table of Weekly Expenses* that appears below, which specifies the number of maravedíes lost simply to live, together with additions if you have children or slaves[3], whom you must also maintain, of course; what did you expect? It should be clear that if the character is a slave, he doesn't have expenses, since his caretaker ought to take care of those (it is considered that his maintenance is half of that of a child, rounding up).

In the *Table of Weekly Expenses* we've also added a column with the average monthly income for different classes as we indicated earlier, so that you can get an idea of what is spent by each class.

A character might fall into a slump and not have sufficient money to pay his weekly expenses — if you look closely, you'll see that some professions are bound to suffer this situation. In that case, the character can try to reduce his expenses any way possible: wearing increasingly shabby and threadbare clothing, eating little and poorly, moving to a cheaper dwelling, leaving his house unmaintained, or even not supporting his children — a felony offense at the time, considered equivalent to infanticide (forewarned is forearmed) — but eventually such measures can lead to health problems from poor food, diseases contracted from dwelling in a house without minimum sanitary conditions, and even rejection and contempt from his peers for not being able to maintain the same standard of living as they. In extreme cases, the Game Director might need to permanently reduce the social position of the character.

At the beginning of the game the character starts with a number of maravedíes equal to five times his monthly income. If you wish, your character can save part of this money to face the expenses of coming weeks, but he should expend at least half this money to acquire arms, equipment, and personal possessions before he can begin to play. You can take a look at Appendix I (page 540) to see the prices of these things. If the character is a slave, and therefore doesn't have

3 Don't be concerned if a character has a wife or husband, as we consider them capable of fending for themselves, whether by working, or having an income, or even a dowry in the case of a noble marriage.

Table of Weekly Expenses (in maravedíes)

Character's Class	Weekly Expenses	Added Expenses per Child	Added Expenses per Slave	Average Monthly Income
Upper Nobility	350	+80	+40	1,800
Lower Nobility	100	+65	+33	500
Burgher / Merchant	150	+50	+25	750
Townsfolk / City Dweller	20	+2	+1	80
Peasant	10	+1	—	40

a monthly income, he begins the game with 50 maravedíes to buy equipment, money which should be spent completely, as he can't save not even a single unspent maravedí.

Example — Lope: The time has come to speak of money in the life of our character. Lope is a courtier who belongs to the Lower Nobility, and as is said in the description of his profession, he has a monthly income of 500 maravedíes, which also means he begins the game with 2,500 maravedíes (500x5), of which he should spend at least 1,250 acquiring equipment. We also take a look at the Table of Weekly Expenses and note that Lope should spend 100 maravedíes weekly to maintain his lifestyle as a member of the Lower Nobility.

Example — Micael: Let's see if our Micael is able to live with dignity, or is poor and disgraced. Being a gentrified Jew without children, the Table of Expenses tells us he should spend 150 maravedíes weekly. Therefore we note this amount in the corresponding section of our Character Sheet. Concerning monthly income, we consult the description of the alchemist profession and see that each month Micael gains as many maravedíes as his Alchemy percentage x5, which is to say 300 maravedíes: It's clear that if Micael wants to maintain a decent lifestyle, he must search for some other source of revenue, as with this income he won't be able to pay for even three weeks. Perhaps it is time to leave home and look to make a living as an alchemist somewhere else, although for this he'll have to acquire some equipment, and he can count on 1,500 maravedíes to buy it (his monthly income, 300, multiplied by 5), which isn't bad.

Step 11: Spells and Rituals of Faith

As we said in the introduction, the world of *Aquelarre* is much like our own historic Medieval age, with some small — if we can call them that — exceptions, among which we find people with the ability to cause all sorts of wonders and marvels, whether by using arcane knowledge and magic, or simply by externalizing the power of the strength of their faith. The time has come to know whether our character is one of these images or priests.

Spells

Any character, of whatever profession, can know and cast magical spells as long as they have at least a 50% in the Magical Knowledge skill and also have an IRR of 50 or more. If this is the case, we should calculate how many spells he knows, basing that on the percentage he has in Magical Knowledge, as we can see in the *Table of Initial Spells*. The table has two different columns for calculating the number of beginning spells: The Random column (Classic Method), in which we make a die roll whose results indicate the number of spells the PC can choose, and the Fixed column (Free Choice Method), which shows exactly how many magical spells our character knows. The player may use whichever column he wishes, but if he chooses the random column, he should decide that before rolling the dice. In this way he can be assured of the number of spells; or leave it for the dice to say, which could result in more or, naturally, fewer.

The player has total liberty to choose the specific spells his character knows (see page 169 to see the list of possible spells), although we recommend not choosing spells of very high *vis* (magnitude) as, while nothing prevents the character from knowing them, the penalty applied for use is so great that a recently created character can't actually cast them (see page 165 for the rules of Casting Spells). In any case, we must remember that — as you shall certainly see later — the Game Director can object to the choice of certain specific spells if he thinks it might unbalance the group of players or go against the spirit of his game.

If a spell is a talisman (form Amuletum), we assume that the player has already created it and carries it with him. In the case of spells belonging to the categories of Unguentum or Potio, the character possesses 2D6 doses at the start of play, which must be chosen from among the spells he knows in this category.

Additionally, every character who has the ability to know and use magic has a secondary characteristic called Concentration Points (CP), a numerical representation of the

Consilium Arbitro: Monetary Systems in *Aquelarre*

Just as we have done for the different systems of measurement, we also wish to capture the medieval atmosphere of *Aquelarre* using most common terms for currency of that age. What we generally use in this game is the *maravedí* (pronounced *mah-rah-vay-DEE*; plural *maravedíes* mah-rah-vay-DEE-aze) used in Castile and, therefore, known in all the peninsular kingdoms, although in Appendix 1 (page 551) you shall find denominations in other coins, for Castile as well as the remaining territories, and equivalencies among those types of money.

Table of Initial Spells

PC's Magical Knowledge	Random	Fixed
50%–60%	1D3	1
61%–70%	1D4	2
71%–80%	1D6	3
81%–90%	1D6+1	4
91%–100%	1D6+2	5
101% or more	1D10+1	6

mystical energy available to a mage to cast his spells. A character's CP is equal to 20% of his IRR, rounding up; these points rise and fall as the mage's IRR changes; for example, if we have a bruja with 75% in IRR, she has 15 CPs, which is 20% of 75; if her IRR rises by 5%, her CPs rise by 1.

Concentration/Faith Point Table

RR/IRR Value	CP/FP
0-5	1
6-10	2
11-15	3
16-20	4
21-25	5
26-30	6
31-35	7
36-40	8
41-45	9
46-50	10
51-55	11
56-60	12
61-65	13
66-70	14
71-75	15
76-80	16
81-85	17
86-90	18
91-95	19
96-100	20

Rituals of Faith

Besides brujas, mages, alchemists, and servants of the Evil One in general, we can also encounter holy men in *Aquelarre*: priests of unshakeable faith, warrior monks in service to God, devoted friars, impeccable rabbis, and masters of the Koranic Law; people capable of works of wonder in the name of their God — which we call Rituals of Faith — using the force given them through the inflexible firmness of their beliefs. Contrary to what happens with magic, which only requires minimum percentages in Magical Knowledge and IRR, characters who wish to use these rituals also must belong to a "religious" profession, or to put it another way, a profession which has been "ordained" by the religion the character professes. So, in summary, to choose rituals of faith, a PC must have a minimum of 50% in the Theology skill, a minimum rating of 50% in Rationality, and belong to one of the following professions: Cleric, Dervish, Ghazi, Goliardo, Knight of a Military Order, Monk, Priest, Rabbi, or Ulema. Characters who belong to other professions are not considered to be ordained, and though they may become so later through the *Ordination* ritual (page 261), they don't have rituals of faith at their disposal at the beginning of the game.

If our character fulfills these prerequisites, he is able to use rituals of faith with no problem. To know exactly which he can use to start with, check the PC's percentage in Theology on the *Table of Initial Rituals of Faith*. Unlike spells, a character with the ability to use rituals of faith doesn't learn a specific number of rituals, but instead may use all those that correspond to his Theology percentage.

As is the case with magic and Concentration Points, characters who know rituals of faith have an exclusive secondary characteristic called Faith Points (FP), a representation of the strength of faith that is necessary to use the rituals. A character's FP are always equal to 20% of his RR, rounding up — as you likely have already guessed — and if his RR rating diminishes or increases, the character's FP change in proportion.

Example — Lope: It is obvious that our Lope of Navarrete doesn't have the ability to cast spells, as neither his Magical Knowledge nor IRR are high enough, nor the ability to use rituals of faith, as he doesn't have a sufficient percentage in Theology nor does he follow a religious profession.

Table of Initial Rituals of Faith

PC's Theology	Rituals of Faith Known
50%–70%	All rituals of Primus Ordo
71%–85%	All rituals of Secundus Ordo
86%–95%	All rituals of Tertius Ordo
96%–100%	All rituals of Quartus Ordo
101%–120%	All rituals of Quintus Ordo
121% or greater	All rituals of Sextus Ordo

Example — Micael: On the other hand, his Jewish friend, Micael Bonisha, alchemist by career, has 80% in Magical Knowledge and 75% in IRR, which gives him access to spells: in this case 1D6 spells if he were using the Classic method (or three, since we are using the Free Choice method). As three seems too few to us, we are going to take the Boon "Arcane Knowledge" at the cost of 1 point, to gain 1 additional spell, for a total of four spells.

Step 12: Character Traits — Boons and Banes

We are nearly finished with our character and have already figured out a mountain of factors: his career, his class, his family, his skills, etc. But during his life so far, our character will have lived through all sorts of good or bad fortune, encountering a lot of events, good, bad, or in between; events that have shaped his personality, his physical state, his life story, or his way of viewing the world. All of these possibilities are reflected in this game as Character Traits, some of which are Boons and others Banes.

The term Boons refers to those traits that grant a benefit to a character in a specific way, that show their utility at one time or another during the game, or which benefit the PC in one way or another. Examples of Boons could be greater characteristics than usual, belonging to the nobility, or having a sixth sense that warns of dangers. As a counterpart, Banes are the opposite of Boons: disadvantages, debilities, or defects that penalize a character in a particular aspect of their personality or history, such as reduced social position, a physical imperfection, or a specific fear or phobia.

You should determine at the start whether you want to roll randomly on the *Table of Character Traits* below (Classic Method), or pick and choose your traits (Free Choice Method). If you roll, you might get a better result than picking; on the other hand, you could get a much worse one. In any event, you should stay with one method when choosing traits—either all rolled, or all chosen.

Some traits raise or lower the value of a characteristic or skill. In such cases, unless the description of the feature says otherwise, you should keep in mind the following things:

- Primary characteristics can be raised without problem, even over 20 points, but they can't be reduced below 1 point.
- Secondary characteristics fall under different guidelines: Temperance can't fall below 1% or rise above 100%, and the same is true for RR and IRR; Appearance, as is the case with primary characteristics, can be raised without any trouble, though it can't be lowered below 1.
- Skills can be reduced to negative values, but they can't rise above 5 times the value of the characteristic they are based on, except for Culture skills, which can rise all the way to 100%, although no higher.

Rolling for Traits

Using the Classic Method, all characters in *Aquelarre* can make up to four 1D100 rolls on the *Character Trait Table*, determined by the age of the PC — a greater age means that the PC will have experienced more events of significance. Some of these rolls are required and some optional, the latter being rolled only if the player chooses; he can take all the optional rolls or only some, although once a roll has been made, its results must be applied. Consult the following table to see how many rolls are obligatory and which are left at your option:

If the same result is rolled more than once, the effects don't add together — you can't be *Born in a Coastal Area* twice, for example; instead you simply reroll the dice to get a different trait. Likewise, if two incompatible results are rolled — *Tall* and *Short*, for example — ignore the second result and reroll the dice. As we never tire of repeating, the Game Director has the final word, and if he thinks it necessary to forbid a particular trait that is rolled, or wishes to automatically assign a particular trait to a character — to fit with a group of characters, to balance the game, etc. — he is free to do so, although we advise that this not be made a habit.

Example — Lope: As we are using the Classic Method for our dear courtier, and he is 22 years old, he is obligated to make two Character Trait rolls, and if desired, can make two more. Without hesitation, then, we take the dice and make the two obligatory rolls for Lope:

For the first, we get a 17, which tells us he has a certain way with animals, which will never attack him, and that he gets along well with them. Therefore, we raise his Animal Knowledge by 25%, which leaves him with a nice rating of 35%.

For the second, we obtain a 77, so that Lope is an agile and quick person. We raise his Run and Climb skills by 25%, leaving both at 45%.

Finished with the two obligatory rolls, we decide to roll a third, because it seems that for now everything has gone well.

We roll a 02, so that Lope is as chatty a person as any: on the one hand raising his Eloquence from 50% to 75%, and on the other, leaving us with a character who can't stop talking.

We could still make one final roll, but we believe that would tempt fate too much, and we leave our character just as he is.

Age	Required Rolls	Optional Rolls
17 to 18 years	0	4
19 to 20 years	1	3
21 to 22 years	2	2
23 to 24 years	3	1
25 to 26 years	4	0

Choosing Traits

Using the Free Choice Method, the player chooses the PC's traits; virtues and defects that match his biography, personality, and appearance. In the descriptions below, each trait is marked as to whether it is a Boon (good) or Bane (bad). Note that Banes are not necessarily all "bad" according to the Medieval mindset, some just impose behaviors on your character making it more difficult to play your character as you want.

No character can have more than 5 points of Boons nor of Banes, and there must be as many points in the one as in the other, so as to make a balanced character.

Carefully read the description of each of the Boons you choose, as some are incompatible with some Banes, which means that the character can't have a Boon and a Bane that are incompatible; for example, one can't have both *Comely* and *Ugly* at the same time. Some Boons or Banes are listed as Variable, which means that the player can choose the level of benefit or penalty he wants. (Note also that, although listed and defined in the descriptions, some Boons and Banes are available only with this Free Choice Method, so they are not included on the *Character Trait Table*.)

Example — Micael: Using the Free Choice method, we continue the creation of our alchemist; the time has come now to decide his boons and banes. Before coming to this step, we already took two boon points, one to raise his class to Burgher and another to give him an additional spell, and one bane point, Coward, reducing his Temperance by 5%. Therefore, before choosing his banes, we are going to buy more boons, since we can still take up to 3 more points.

We raise his IRR by +5 by purchasing Firm Beliefs at level 1, and we want him to be an Exemplary Student (a boon of 2 points), a quality that will permit him to quickly learn any spells he encounters in old grimoires or that another mage wishes to teach him.

As we now have purchased 5 points of Boons, we must also acquire 4 more bane points of Banes. On the one hand, we intend for Micael to be a fragile and delicate sort (Delicate, worth 2 points), and on the other, we indicate that he is a timid person (Disorder: Bashful is also worth 2 points), reasoning that both banes are a direct consequence of the reserved and studious life Micael has followed.

Translator's Note: *In the original Spanish, this section is called "Orgullos y Vergüenzas" — literally "Prides and Shames," in keeping with a medieval worldview of rectitude and wrongdoing. The trouble is, some "vergüenzas" — such as "Honorable" — are hardly shames. Many English-language role-playing games might term these character details "Advantages and Disadvantages." We have chosen the terms "Boons and Banes" to reflect that idea, while also honoring the sense of the original Spanish heading.*

Character Trait Table

Descriptions of these traits can be found in the Boons and Banes sections, below the table.

1D100	Trait
1	Non-Combatant (Bane)
2	Loquacious (Boon)
3	Enhanced Characteristic: Perception (Boon)
4	Ailment (Bane)
5	Combat Trained (Boon)
6	Disinherited (Bane)
7	Family Relic (Bane)
8	Enhanced Characteristic: Appearance (Boon)
9	Corpulent (Bane)
10	Reduced Characteristic: Appearance (Bane)
11	Alchemical Education (Boon)
12	Coward (Bane)
13	Heightened Senses: Vision (Boon)
14	Physical Defect: Tongue Removed (Bane)
15	Disorder: Contempt for the Opposite Sex(Bane)
16	Foreigner (Bane)
17	Animal Empathy (Boon)
18	Disorder: Vertigo (Bane)
19	Animal Antipathy (Bane)
20	Childhood Disease (Bane)
21	Ambidextrous (Boon)
22	Short (Bane)
23	Disorder: Fear of Horses (Bane)
24	Heightened Senses: Hearing (Boon)
25	Disorder: Kleptomania (Bane)
26	Honest (Bane)
27	Naïve (bane)
28	Mimic (Boon)
29	Arcane Education (Boon)
30	Heightened Senses: Smell and Taste (Boon)
31	Physical Defect: Lame (Bane)
32	Leader (Boon)
33	Possessions (Boon)
34	Absentminded (Bane)
35	Secret: Humiliation (Bane)
36	Arcane Relic (Boon)
37	Sixth Sense (Boon)
38	Reduced Characteristic: Agility (Bane)
39	Friendship (Boon)
40	Secret: Serious Conviction (Bane)
41	Physical Defect: One-handed (Bane)
42	Disorder: Poor Muscular Coordination (Bane)
43	Prodigious Voice (Boon)
44	Enhanced Characteristic: Strength (Boon)
45	Disorder: Bashful (Bane)
46	Natural Resistance: Iron Stomach (Boon)
47	Disorder: Sadist (Bane)
48	Physical Defect: Deaf (Bane)
49	Enhanced Characteristic: Dexterity (Boon)
50	Understanding (Boon)
51	Religious Education (Boon)
52	Gift for Languages (Boon)
53	Pedagogue (Boon)
54	Physical Defect: Nearsighted (Bane)
55	Disorder: Seasickness (Bane)
56	Prodigious Memory (Boon)
57	Raised on the Coast (Boon)
58	Avid Hunter (Boon)
59	Enhanced Characteristic: Culture (Boon)
60	Enhanced Characteristic: Rationality/Irrationality (Boon)
61	Captivating (Boon)
62	Disorder: Fear of Water (Bane)
63	Secret: Condemned to Death (Bane)
64	Valorous (Boon)
65	Aged (Bane)
66	Raised in the Countryside (Boon)
67	Disorder: Compulsive Gambler (Bane)
68	Physical Defect: Baldness (Bane)
69	Warrior's Honor (Bane)
70	Companion in Misfortunes (Bane)
71	Unbending (Bane)
72	Cursed by God (Bane)
73	Tall (Boon)
74	Feline Reflexes (Boon)
75	Animal Companion (Boon)
76	Skinny (Bane)
77	Agile (Boon)
78	Filthy (Bane)
79	Physical Defect: Stutterer (Bane)
80	Reduced Characteristic: Dexterity (Bane)
81	Man of Letters (Boon)
82	Stealthy (Boon)
83	Wily (Boon)
84	Light Fingers (Boon)
85	Disorder: Drunkard (Bane)
86	Natural Resistance: Rapid Recovery (Boon)
87	Physical Defect: Hunchbacked (Bane)
88	Delicate (Bane)
89	Exemplary Student (Boon)
90	Natural Resistance: Hard Head (Boon)
91	Physical Defect: One-eyed (Bane)
92	Direction Sense (Boon)
93	Disorder: Quick to Anger (Bane)
94	Poor (Bane)
95	Versed in Legends (Boon)
96	Man of the World (Boon)
97	Reduced Characteristic: Vitality (Bane)
98	Healer (Boon)
99	Disorder: Miserly (Bane)
100	Arms Master (Boon)

Boons

Agile (2 point Boon)

The character's movements are firm, secure and, more importantly, rapid. This permits him to scale walls, parapets, and trees with considerable quickness, and to run with great speed. Increase his skills of Climb and Run by 25% each.

Alchemical Education (1 point Boon)

Due to instruction received from a family member, a friend, or direct study of a book of the *ars magna* ("great art"), the character has learned the rudiments of the art of alchemy and of its use. Raise his skills of Alchemy and Mineral Knowledge by 15% each.

Ambidextrous (2 point Boon)

Whether he has been so from birth, or because he has committed himself to it since a young age, the character is able to use the left hand and right with equal ability, which means he has no negative modifier when using his "off hand."

Animal Companion (Variable Boon)

The character is accompanied everywhere by an animal which follows him and obeys all his orders, as long as they are not very complicated or difficult — understand that we mean to say "Come here" or "Attack," but sincerely doubt a pet would obey an order to "Bring me a weapon" or "Steal that purse." This is a normal animal (see page 398), without special skills or magical abilities, which must be protected; for if it dies during the course of an adventure, the character receives no Experience Points at the end of that adventure.

The cost of the boon is proportional to the size and deadliness of the animal: if it is small — bird, cat, rat, little dog, monkey — it costs 1 point; large or dangerous ones — wolf, big dog, horse — cost 2 points; and truly enormous ones — a bear, for example — 3 points.

Animal Empathy (1 point Boon)

The character gets along well with animals and can approach them without trouble; they won't attack him unless he demonstrates hostility toward them or their offspring, or the animals are starving, or they have been specifically trained to attack at the command of their handler. In any event, the PC raises his Animal Knowledge skill by 25%. Remember, however, that creatures of the irrational world do not count within the definition of animal.

This boon is incompatible with the *Animal Antipathy* bane.

Arcane Education (1 point Boon)

The character has received some education in arcane and magical topics at the hand of a bruja or curandera, a practitioner of the most popular and practiced form of magic. Raise his Astrology and Magical Knowledge skills by 15% each.

Arcane Knowledge (Variable Boon)

This boon can only be chosen by characters who can use magic, which is to say, who have at least 50% in Magical Knowledge and a 50 in IRR. Thanks to this boon, the character can increase the number of spells he knows, at a cost of 1 point per additional spell.

This boon is incompatible with the *Insufficient Arcane Knowledge* bane.

Arcane Relic (Variable Boon)

The character has an arcane relic, a grimoire or a be-spelled talisman, but he does not necessarily know how to use it.

- If rolled, a Relic grimoire contains 1D3 spells, a talisman has a spell of 1D6 *vis*, chosen by the Game Director.
- If bought, the cost of the boon depends on the object's arcane importance: if it is a grimoire, it costs 2 points per spell the book contains; if it is a talisman, 1 point per level of the spell.

Simply possessing such a relic increases his IRR by 10%.

Arms Master (3 point Boon)

The character has a natural affinity for combat: all his arms skills are raised by 10%.

Avid Hunter (2 point Boon)

Whatever profession he pursues, the character is a true aficionado of hunting and practices it whenever he has the chance: raise his Animal Knowledge skill by 25%, and also the particular type of hunting he performs: by bow (+25% with Bows) or falconry (+25% in Animal Knowledge). This last option is ideal for a noble character.

Captivating (1 point Boon)

The character is very attractive to the opposite sex and never misses an opportunity to engage them, joke and flirt, grow intimate, and bed them whenever possible. Raise his Seduction percentage by 25%.

Combat Trained (2 point Boon)

For whatever reason or motive — hunting the murderer of his family, intent on finding a missing parent, educated by a warrior father, or the simple love of fighting — the character has been trained in combat since childhood. Add 25% to his percentage in one Arms skill.

This Boon can be chosen more than once, although for a different arms skill each time, never the same one.

Comely (Variable Boon)

Your character has a more pleasing appearance than normal, whether because he has an agreeable face or a natural charm that makes him particularly attractive. The cost of this boon is proportional to the value of the Appearance you want for your character:

- **Attractive (1 point Boon):** The character has an Appearance rating of 19.
- **Handsome (2 point Boon):** The character has an Appearance rating of 22.
- **Nearly Inhuman Beauty (3 point Boon):** The character has an Appearance rating of 25.

This boon is incompatible with the *Ugly* bane.

Direction Sense (1 point Boon)

The character has a special sense that tells him which way is north, or where he is exactly, which makes it practically impossible for him to become lost. This sense also gives him a 25% bonus to Astrology.

Enhanced Characteristic (Variable Boon)

The character has specially developed one of his primary characteristics: raise the value of that characteristic by 1 for each point of this boon. This boon can be chosen multiple times with different characteristics or with the same one. It is incompatible with the Reduced Characteristic bane only when both apply to the same characteristic; for example, we can have an *Enhanced Strength* boon and a *Reduced Agility* bane at the same time, but not *Enhanced Strength* and *Reduced Strength* together, as the boon and the bane cancel each other out.

Exemplary Student (2 point Boon)

The character is a diligent student, so he can rapidly learn even the most complicated concepts and apply them to his experience. Each time one of his skills is increased by teaching, the characteristic roll to be made is treated as if that characteristic were 5 points higher. If he is studying a spell, the time for learning it is divided in half (rounding up).

Feline Reflexes (2 point Boon)

He has reflexes that allow him to twist in midair like a cat; increase his percentage in Jump and Dodge by 25%.

Firm Beliefs (Variable Boon)

Thanks to his own experience, or simply due to an anxiety that everything must be as he thinks, the character has certain firm and ironclad beliefs concerning his own vision of the world around him. For each point of this boon, the character raises either his RR or his IRR by 5; reducing the other, of course.

Friendship (Variable Boon)

The character has an influential "friend in high places" in a specific territory, and although that contact doesn't accompany the character on adventures, he might be able to help out if he finds the character in difficult circumstances within an area that falls under his influence. The player and the GD should come to an exact agreement as to the position occupied by the character's friend.

As a Boon, point cost depends on the type of friend:

- If the friend belongs to the Burgher or Lower Nobility, the cost of this boon is 1 point.
- If he is a member of the Upper Nobility, the cost is 2 points.

It is supposed that the area of influence of the character's friend is a city or something no larger than a specific part

of a kingdom — a barony, for example. If the friend's influence extends throughout an entire kingdom, multiply the point cost by 2. However, it is impossible that the PC's friend has authority in all kingdoms of the Peninsula.

Gift for Languages (1 point Boon)

The character has a natural gift for learning languages and can rapidly learn whatever languages he hears. Each time he spends Experience Points to raise the percentage he has in any tongue, the gain is twice the usual (+2% instead of +1%, for example).

Healer (2 point Boon)

The character is a natural healer; whether from learning received or a natural aptitude, the result is that he knows how to treat all types of wounds and illnesses; raise his percentage in both Medicine and Heal by 25%.

Heightened Senses (1 point Boon)

One of the character's senses is extremely heightened, and he can use it with considerable skill. Raise the skill that corresponds to the sense you have heightened by 25%:

- **Vision:** Discovery
- **Hearing:** Listen
- **Smell and taste:** Taste

It is possible to choose this boon more than once, as long as it is a different sense each time, never the same one.

High Class (Variable Boon)

The character or his family have a class above the default level of Townsfolk. The cost of the boon increases the higher the class chosen (for a description of each of the classes, consult the tables on pages 32–33):

- **Great Nobility (4 point Boon):** The character's family has the title of Duke or Marquis if belonging to Christian society, or *Sharif* or *Sheik* if they are Arabs (Jews can't choose this class). The character also belongs to this class, but until his parents die he is considered a hidalgo or *sa'id* (unless he has also taken the *Inheritor* boon).
- **Upper Nobility (3 point Boon):** The character's family has the title of count, viscount, or baron if they are Christian; or *emir* or *quadi* if they are of Islamic descent (Jews can't choose this class). The character also belongs to this class, but until his parents perish he is a hidalgo or *sa'id* (unless he has also taken the *Inheritor* boon).
- **Lower Nobility (2 point Boon):** The character has a class of Lower Nobility, being able to choose between the titles of lord, caballero, or hidalgo if Christian; or of *sa'id* or *al-Barraz* if he is Arabic (Jews can't choose this class).
- **Burgher (1 point Boon):** The character belongs to the kingdom's gentry, called "merchants" in the Arabic world.

This boon is incompatible with the *Low Class* bane, and as such, the character can't have both traits.

Inheritor (1 point Boon)

The character's parents or guardians have died and he has become the inheritor of their fortunes and titles, whether because he is the firstborn or because no other sibling was able to assume the inheritance. The PC acquires his family's class and also begins the game with double the initial money.

This boon can be chosen only by characters belonging to the Upper or Lower Nobility.

Leader (1 point Boon)

The character is accustomed to command. Maybe he was the leader of a group of mercenaries or bandits, or instructed a series of apprentices in his career, or it could be that he was simply in charge of a group of workers. But for a certainty, he knows how to give orders; raise his Command skill by 25%.

Light Fingers (1 point Boon)

The character has exercised his manual dexterity to the utter limit: he is able to accomplish all kinds of conjuring tricks with incredible ease. But he is also capable of stealing a well-filled money purse from its owner's belt with a simple "accidental" collision and deft handwork. Increase his Sleight of Hand percentage by 25%.

Loquacious (1 point Boon)

The character has a great gift of speech, a golden tongue capable of convincing people to do whatever he wishes — at least most times. This verbal ability gives him a modifier of +25% in Eloquence, but on the other hand he'll have trouble keeping his mouth shut in any circumstances, a habit that may get him into trouble at one time or another.

Man of Letters (1 point Boon)

Since he was very young the character has liked books and has greatly enjoyed reading stories of knights, tales of great deeds, and poems and songs written by trovadors, and which he also, on occasion, has composed. Increase his Read / Write skill by 25%.

Man of the World (1 point Boon)

He has seen much and heard all sorts of stories about the world around him, which makes him well experienced with the local customs and habits of a goodly part of the peninsular kingdoms. Because of this, wherever the character finds himself on the Iberian peninsula, he always has a minimum percentage in Area Knowledge equal to his Culture rating, even though he was not born there.

Mimic (1 point Boon)

Due to tremendous gifts of observation and great control of his voice and mannerisms, the character is able to convincingly mimic the voices, poses, and actions of people he sees, and is as capable of adopting the course manners of the countryside as the refined etiquette of court. Raise his Disguise skill by 25%.

Natural Resistance (Variable Boon)

The character benefits from a natural resistance to specific types of pain or infirmity that other people find difficult to overcome. The cost of the boon is proportional to the type of resistance:

- **Hard Head (1 point Boon):** The character never has headaches, is immune to hangovers, and is very difficult to render unconscious: any Vitality roll he makes to avoid losing consciousness is made as if his Vitality were 5 points higher.
- **Iron Stomach (2 point Boon):** He can swallow and digest practically whatever he wishes, whether it is fresh or spoiled, cooked or raw. Raise his ability to resist ingested poisons and sicknesses resulting from food by 25%, although his Taste percentage is also reduced by 25%.
- **Rapid Recovery (3 point Boon):** The character is able to rapidly recover from every sort of pain or wound. Each week he automatically recovers +1 LP, in addition to whatever benefit is gained from treatment or healing — and the PC should roll VIT x4 to avoid getting sick

Pedagogue (1 point Boon)

This refers to the natural gift of teaching; the character has the ability to make things understood easily and efficiently, which allows him to transfer his knowledge in a simply and with a workaday clarity. Raise his Teach skill percentage by 25%.

Possessions (Variable Boon)

Due to a stroke of luck, an un=hoped for inheritance, or simply an incredible benefit of his parentage, the PC has a great number of possessions, more than is normal for his class. This money must be spent entirely on equipment and properties before beginning play.

- If rolled, gain 1D4x1,500 maravedíes.
- Each point purchased of this boon gives an additional 1,000 maravedíes. For example, if you take 2 points in this boon, the character has an additional 2,000 maravedíes worth of equipment.

Prodigious Memory (1 point Boon)

The character has what we now call eidetic or photographic memory, such that he is able to recall situations and objects he has seen or heard in the past with astonishing ease; because of which, his percentage in the Memory skill is raised by 35%.

Prodigious Voice (1 point Boon)

The character is blessed with a powerful voice, with perfect tone and modulation, and he can make whatever sound comes from his throat become a heavenly song. Raise his percentage in Sing by 25%.

Raised in the Countryside (1 point Boon)

The character was raised in a rural environment, a town or village surrounded by fields and woods, which has taught him to distinguish plants and know some of their properties. Raise his Plant Knowledge by 25%.

Raised on the Coast (2 point Boon)

The character has been raised along the coast or near a major river, and learned to swim when he was small — an unusual quality in the Middle Ages — and to know how to handle small boats. Raise the percentage of his Swim and Shiphandling skills by 25% each.

Religious Education (2 point Boon)

The character has been educated in a Christian monastery, Islamic mosque, or Jewish synagogue, through which he has had access to a more refined education than usual for the time, and it has also shaped his moral values and ethics. Raise his Read/Write and Theology skills by 25%.

Sixth Sense (2 point Boon)

Whether because he was born with this gift or because he has lived many years near danger, the result is that the character has a heightened instinct for survival, which renders him incapable of being taken by surprise. Whenever the character is the target of an ambush or surprise attack, he rolls for initiative normally and does not apply the ambush modifiers to his attacks or defenses.

Stealthy (1 point Boon)

The character is like a shadow: silent, discreet, and stealthy, able to pass unperceived in the middle of a multitude, to slip away without being seen, or to merge into the darkness. Raise his Stealth percentage by 25%.

Tall (1 point Boon)

The character is considerably taller than normal, which gives him a majestic or intimidating presence among others, who tend to offer him respect. Increase his height by 0.3 varas (roughly one foot).

Understanding (1 point Boon)

The character is an insightful, sympathetic person, able to perceive emotions in others however much they try to hide them. This allows him to anticipate those feelings, as much to help those persons as to use the knowledge for his own benefit. Raise his Empathy percentage by 25%.

Valorous (Variable Boon)

The character is braver than most people, which allows him to face situations with better courage and presence of mind, although this doesn't mean that he is suicidal.

- If rolled, raise his Temperance by 25%.
- As a Boon, the cost is equal to 1 point for each +5% he wishes to raise the value of his Temperance.

This boon is incompatible with the *Coward* bane.

Versed in Legends (1 point Boon)

The character is a type who is enchanted by all types of legends and stories. He enjoys listening to a good tale of monsters, damsels in distress, spirits that wail in the night, and demons outwitted by noble knights. Raise his percentage in Legends by 25%.

Wily (1 point Boon)

After many years trading blows in tavern fights, the character is an expert in using his fists and feet as weapons, and he believes that the best way to relax or shake a bad mood is to have a good fight and break some bones in a true contest of punches and kicks. Raise his Brawl skill by 25%.

Banes

Absentminded (1 point Bane)

He is a tremendously distracted and forgetful person, incapable of remembering what happens from one day to the next; what he ate yesterday, people he met, what was said in that important meeting he attended, etc. Reduce his Memory skill by 25%.

Aged (Variable Bane)

The character is of a more advanced age than seems normal for people who embark on adventures, and he begins the game already an adult, or even an elderly person, at least by medieval standards.

- If rolled, his age is 2D10+26 years.
- If chosen, it grants 1 point for each 4 years or fraction thereof by which the character exceeds the age of 26; in this way, if we make a character 36 years old, the cost is 3 points — he is 10 years older than 26, which is 2.5 points, and the fraction is rounded up to become 3 points.

The good news is that he gains 10 points to spend on skills for each year above 26; the bad news is that he has to make a roll on the *Events Table* of Chapter II (page 98) for each year, and take into account the rules for aging that begin to affect our character once he passes 35 years of age.

This bane is incompatible with the *Green* bane, and also requires the express permission of the Game Director, who can prohibit its selection.

Ailment (Variable Bane)

The character suffers from a permanent illness, one which can be cured only by specific knowledge of a magical nature that is likely beyond his reach, or by his death. The cost of this bane is proportional to the gravity of the ailment the character suffers from. Roll or choose from the list below:

- **1–2. Allergy (1 point Bane):** His body reacts to a specific substance or food: pollen of certain plants, fruits, milk, eggs, cold water… If the PC touches or drinks this substance, the allergic reaction that appears 1D10 minutes later — itching, hives, swelling, even fever — reduces all his rolls for skills and characteristics by 30%. The reaction lasts for 1D6 hours. The substance should be decided by the GD, who can — in Machiavellian style — keep this knowledge secret and let the player discover it after his character has eaten or drunk…
- **3–4. Herpes (1 point Bane):** See the description of this illness on page 111.

✵ **5–6. Crabs (1 point Bane):** See the description of this illness on page 111.

✵ **7–8. Gonorrhea (1 point Bane):** See the description of this illness on page 111.

✵ **9. Leprosy (4 point Bane):** See the description of this illness on page 108. Remember that leprosy is incurable and brings about death after some years.

✵ **10. Saint Anthony's Sickness (1 point Bane):** See the description of this illness on page 110. As with leprosy, it is incurable and sooner or later results in death from the disease.

Animal Antipathy (2 point Bane)

For some reason unknown to the character, he doesn't get along well with animals. His very presence makes them agitated and violent: dogs howl and try to bite him, horses rear up, farm animals run away merely from seeing him, etc. The character has –25% in both his Animal Knowledge and Ride skills.

Childhood Disease (3 point Bane)

As a child he suffered a nearly-mortal fever which has left him extremely weak: subtract 5 each from Strength, Agility, and Vitality.

Companion in Misfortunes (2 point Bane)

The character is accompanied on his adventures by a friend, servant, partner, or spouse who travels with him and shares his fortunes and failures. The companion is created in the usual way, but has only 75 points to divide among characteristics, and no points at all to distribute among skills — so that only the four primary skills of the companion's occupation are elevated. Although the player is in charge of controlling this NPC companion, the GD should ensure that the NPC is not committed to stupid or suicidal actions. If the PC's companion dies during the course of the adventure, the PC receives no Experience Points at the adventure's finish.

Corpulent (3 point Bane)

The character has serious problems with obesity, and although in the Middle Ages it is thought that fat people enjoy very good health, the truth is that they tire easily and it costs them much to move quickly and gracefully. Raise his body weight by 60 pounds and reduce his Agility by 2 points.

Coward (Variable Bane)

Whether it is because he has an inferiority complex, timidity, or a huge sense of self preservation, the result is that the character is pusillanimous, fearful, and (why not say it) cowardly.

- If rolled, reduce his Temperance by 25%.
- This bane grants 1 point for each 5% subtracted from the value of his Temperance.

This bane is incompatible with the *Valorous* boon.

Cursed by God (3 point Bane)

Whether because he has lost his soul in a bargain with some demon or he has been excommunicated, the fact is that the character has been cursed by God. He can't use rituals of faith in any way, and if any are used upon him, the PC is treated as the follower of a demon — whether he actually is or not.

Additionally, each time that he wishes to enter a sacred place or touch a blessed object he must make a Temperance roll, as either can make him ill; if he succeeds he will have –50% for all skill and characteristic rolls while remaining within the sacred place or being in contact with the object. If he fails, he can't perform that action at all.

Delicate (2 point Bane)

The character is a fragile and delicate person, weak to a fault, can't withstand pain, and faints or falls unconscious at the least provocation. As a result, each time that the character is required to make a Vitality roll to overcome pain or not lose consciousness, the roll is made as if the character's Vitality were 5 points less.

Disinherited (1 point Bane)

The character has been cast out of the bosom of his family for some sort of quarrel with his parents. He has no right to claim his inheritance or his family title — if the family is noble — and he is forced to live in a situation humbler than that in which he was raised. For all intents, the PC is considered to have a social position one level below his actual one — if he comes from the Lower Nobility, for example, he is treated as Burgher — which also affects his income and expenses.

This bane can't be chosen for characters that belong to the peasant or slave classes, nor for those PCs who have the *Inheritor* boon.

Disorder (Variable Bane)

The character has some type of mental imbalance or deficiency which makes him behave in an irregular or extravagant way at specific times. The cost of the bane is proportionate to the severity of the PC's disorder:

- **Bashful (2 point Bane):** The character is extremely timid and reserved, and it upsets him terribly to deal with others, which results in –15% in his Eloquence, Seduction, and Command skills.
- **Compulsive Gambler (1 point Bane):** The character is someone who we would consider as a pathological gambler: a person so obsessed with making bets that his relationships, his job, and his own health come secondary. He finds it almost impossible to refuse a game of cards, dice, or other types of games of chance, or of taking part in any sort of bet. The only benefit is that his percentage in Games is raised by 15%.
- **Contempt for the Opposite Sex (1 point Bane):** The character absolutely undervalues all members of the opposite sex, whom he considers unreliable and as little more than simple objects to satisfy his desires and appetites. Reduce his Seduction skill by 25%.
- **Drunkard (2 point Bane):** In the Middle Ages, consumption of alcoholic beverages — wine more than anything — is very prevalent, even in the Muslim kingdom of Granada. But in the case of our character, the situation is extreme. He is almost never found sober, and from the time he rises in the morning until the time he returns to bed he has a bottle of wine in his hand. For this reason, each time the GD thinks the character has imbibed excessively, he should impose a –30% modifier to all skill rolls and characteristic rolls due to his drunkenness.
- **Fear of Horses (1 point Bane):** Due to some accident he suffered while mounted, or some traumatic event that happened in his childhood, the character fears horses and all other sorts of mounts, and he considers these animals treacherous and dangerous. He won't willingly go near them, and if he has to mount one, his Ride skill is reduced by 25%.
- **Fear of Water (1 point Bane):** Whether traumatized in infancy, or he has encountered running water only within a bathing pool, the result is that he greatly fears any large body of water, and he does everything possible to avoid rivers, streams, and seas. His percentage in Swim is reduced by 25%.
- **Kleptomania (1 point Bane):** The character suffers a mental disorder that forces him to steal compulsively, without caring whether the stolen object has value or not, nor whether he might be discovered or not. It is often done instinctively, without planning or thinking what he is doing. The only benefit of this bane is that it raises his Sleight of Hand skill by 15%.
- **Miserly (1 point Bane):** The character is an avaricious and tight-fisted person who likes to hoard money for the simple pleasure of hoarding it, and who dislikes spending even a single maravedí, not even on himself — wearing cheap and much-mended clothing, and carrying clearly antiquated equipment — much less on anyone else.
- **Poor Muscular Coordination (1 point Bane):** He has problems telling his right from his left, a situation that worsens in times of stress, which reduces his Dodge percentage by 25%.
- **Quick to Anger (2 point Bane):** The character is a person with a "short fuse," and he becomes enraged very easily. Whether he thinks he has been demeaned, frowned upon, dishonored, or directly insulted, it is enough for him to become enraged and draw his weapons, which can cause many headaches; and we don't say that only in a metaphorical sense.
- **Sadist (1 point Bane):** After many years of experience, whether through obligation or for pleasure,

the character has developed a taste for inflicting pain on those around him, and we can say that he enjoys doing so. He never passes up an opportunity to torture a prisoner or a helpless creature, and he doesn't care what his companions think about it.

- **Seasickness (1 point Bane):** The character is a true landlubber, and becomes queasy merely boarding a ship. This decreases his Shiphandling percentage by 25%; and whenever he travels by ship he suffers continual nausea and seasickness, which causes a modifier of –30% on all his skill and characteristic rolls.
- **Vertigo (1 point Bane):** The character is frightened by heights, and he becomes dizzy and nauseous if he finds himself at a high spot with a view. Reduce his Climb skill by 25%.

Family Relic (1 point Bane)

The character possesses an object that has passed from generation to generation and which is considered extremely important; a tie to his family tie and a reminder of the place they occupy in the world. It could be a weapon, a jewel, a musical instrument, a book — although not of spells, that's the *Arcane Relic* boon — and the character can never be separated from it. If it is stolen, he must do everything possible to recover it, and if it is ever lost, the character receives no Experience Points at the end of the adventure in which that occurred.

Filthy (2 point Bane)

Although the low level of hygiene that existed during the Middle Ages is legendary, the character's own cleanliness is the lowest humanly possible: he is a person who never bathes (at least voluntarily), and he never changes his clothes until they fall apart. This means that the character's body odor has acquired a personality of its own, utterly filling the air around him: any skill roll that requires interaction between the PC and another person — Seduction, Commerce, Eloquence, etc. — is modified by –25% due to the loathing and repugnance provoked in his fellows.

Green (Variable Bane)

The character is younger than usual, and begins the game as yet an adolescent, or even a child.

- If rolled, the character is 1D10+6 years old.
- If chosen, the bane grants 1 point for each 2 years below an age of 17; in this way, if we wish to have a character who is 13, which is to say 4 years below 17, we take 2 points in the bane.

You can find the exact rules for making very young characters in *Consilium Arbitro: Youths and Seniors* on page 52.

This bane is incompatible with the Aged bane, and it requires the express permission of the Game Director, who can prohibit its selection.

Honest (2 point Bane)

The character considers himself an honest and honorable person, incapable of lying to anyone — although at times he might not tell the *entire* truth — or even considering carrying out a criminal act; if he is forced to lie, steal, bribe, cheat, attack an enemy from behind, etc., the skill used is reduced by 25%.

Insufficient Arcane Knowledge (Variable Bane)

This bane can be chosen only by characters who have the ability to use magic, which is to say, who have at least 50% in Magical Knowledge and 50 in IRR. Due to deficient instruction, the character has not been able to completely finish his study of magic and the occult, and therefore he has learned fewer spells than normal. For each point of bane, the character has one less spell, with a minimum of 1, as it is rather cruel to create a magician with no spells, don't you think?

This bane is incompatible with the *Arcane Knowledge* boon.

Low Class (Variable Bane)

The character belongs to a class lower than Townsfolk. The lower the PC's class, the more Bane points are gained. To see a complete description of each one, consult the *Class Table* on pages 32 and 33.

- **Peasant (1 point Bane):** The character is a peasant, whether with his own land (landed) or in service to a lord (vassal). Jews can't take this bane.
- **Serf (2 point Bane):** The character is a field worker, a peasant tied to the land he works: he can leave that land only with the permission of his lord, and if the land is sold, he is sold with it. Jews and Muslims can't choose this bane.
- **Slave (3 point Bane):** The character is a slave and owes obedience to his lord — who is an NPC created by the GD, or a PC belonging to one of the other players in the group, if such is decided by the player or the GD. Jews can't choose this bane.

This bane is incompatible with the High Class boon, so the same character can't have both on his Character Sheet.

Naive (1 point Bane)

Whether due to insufficient experience or simple innocence, the character is a naive and trusting soul, not at all suspicious of others and distrustful of no one, unless given clear proof of someone's bad faith. Reduce the character's Empathy skill by 25%.

Non-Combatant (3 point Bane)

For some reason — having killed a best friend in an fit of anger, received a grave wound in battle, or just seen and lived through too many things in life — the character hates combat, warfare, and fighting, such that he suffers –25% in all Arms skills. This isn't to say that he is a coward, only that he is not disposed to combat, and when he is involved in it, it pains him deeply.

Physical Defect (Variable Bane)

Due to a poorly healed wound, accident, illness, a consequence of torture, or as punishment for a crime, the character has lost a body part or suffers some type of physical defect. The cost of the bane is proportional to the part that has been lost:

- **Baldness (1 point Bane):** Whatever the character's age, he has lost almost all of his hair — or, if a woman, her hair has gone completely gray — something that provokes jokes and disdain among people around the character.
- **Deaf in One Ear (1 point Bane):** The character doesn't hear well with one ear, which reduces his Listen skill by 25%.
- **Hunchbacked (4 point Bane):** An accident or an illness has left the character misshapen. His Strength and Agility can't be greater than 15 points, he has a –25% modifier to all his Agility skills and his Appearance is reduced by 5 points.
- **Lame (1 point Bane):** The character walks with a slight limp, something that impedes him from running adequately; reduce his Run skill by 25%.
- **Nearsighted (1 point Bane):** Due to a defect in his eyes, which today we know as myopia or astigmatism, he isn't able to easily distinguish objects around him, reducing his percentage in Discovery by 25%.
- **One-Eyed (3 point Bane):** the character has only one good eye. His Perception is reduced by 2 points and all his skills with ranged weapons and Throw are reduced by 25%.
- **One-Handed (4 point Bane):** The character has lost a hand, and although he suffers no "offhand" penalty, since he has learned to use the remaining hand well, his Dexterity is reduced by 3 points. This bane is incompatible with the *Ambidextrous* boon.
- **Stutterer (3 point Bane):** The character suffers from serious stuttering, which impedes relating accurately with his fellows. Sing, Commerce, Courtier, Disguise, Command, and Eloquence are all reduced by 25%.
- **Tongue Removed (5 point Bane):** The character's Communication is reduced by 4; his skills in Sing, Eloquence, Command, and Language are reduced to 0%; and his Commerce, Disguise, and Taste skills can't rise above a maximum of COM x5.

Poor (1 point Bane)

The character has less money that normal for a person of his class and profession. Reduce the money that he begins the game with by half, rounding up, and remember that he must still spend 50% of what he has to buy equipment and possessions.

Reduced Characteristic (Variable Bane)

The character has been left behind in development of one of his seven main characteristics, whether because of lack of a physical ability, relationship problems, illiteracy, etc. In any case, subtract 1 from one of his primary characteristics due to this lack for each point of bane you take.

This bane can be chosen several times with different characteristics, or with the same one.

This bane is incompatible with the *Enhanced Characteristic* boon if it applies to the same characteristic; for example, we can have the *Reduced Agility* bane and the *Enhanced Strength* boon, but not *Enhanced Strength* and *Reduced Strength* at the same time, since the boon and the bane cancel each other.

Secret (Variable Bane)

The character's past is more turbulent than is apparent, and he guards a secret that could seriously complicate his life. The cost of the bane is proportionate to the gravity of the deed the character is hiding:

- **Humiliation (1 point Bane):** If the character's secret comes to light, he will be humiliated and people will make fun of him for it: maybe someone in his family is a sodomite or betrayed his lord, it could be that he has a pig's tail, or three nipples, etc.
- **Minor Sentence (2 point Bane):** Some organization believes that the character has committed a minor crime — whether that is the truth or not — such as a robbery, an insult to the organization, etc., and if he is caught he will be punished, although not severely: lashes, jail, or banishment are typical.
- **Serious Sentence (3 point Bane):** A powerful family, an organization, or the law of one of the kingdoms is seeking the character for some crime — whether he has actually committed it or not — and if he is caught, he will be severely punished, but not executed unless he resists arrest; the usual punishment is a prolonged prison sentence — we are talking years — perhaps even in a galley for that period of time.
- **Condemned to Death (4 point Bane):** The secret is so serious that, if it were to become public, it would result in execution. Maybe the PC is a demon's adorer, or is a sodomite — remember that in the Middle Ages homosexuality was punished by death by burning — or perhaps he was convicted of a serious crime — with or without reason — whose punishment is death, and he managed to escape.

Short (1 point Bane)

The character is considerably shorter than normal for his age and constitution, which tends to make others either dismissive of him or even treat him as the butt of jokes: reduce his height by 0.30 varas (roughly one foot).

Skinny (1 point Bane)

The character is considerably thinner than normal, which can be seen in both his limbs and his face. In the Middle Ages such emaciation is considered a symptom of illness, which can cause people to avoid the character or even

treat him with hostility, believing they can be contaminated by him. Reduce the character's weight by 60 pounds.

Strange Spells (2 point Bane)

This bane can only be chosen by those characters who begin the game with initial spells. The character's mentor has educated him in magic of an eccentric and strangely peculiar form, so that some of the spells he has learned give an unusual or crazy result. Half of the PC's initial spells are chosen randomly: roll 1D6 for the level of the spell; then consult the list of spells beginning on page 169 and choose which one is known at random, either by rolling a die or by pointing to one with your eyes closed.

Ugly (Variable Bane)

We can't say that the character is a monster, because the PC certainly knows how to speak — and because monsters might take offense — but we are saying as delicately as possible that his looks are not what one would consider pleasant. Some might even affirm that he is the very opposite of pleasant, but we would never say such a thing. The cost of this bane is proportional to the character's level of unsightliness:

- **Mediocre (1 point Bane):** The character has an Appearance score of 10.
- **Markedly Ugly (2 point Bane):** The character has an Appearance score of 7.
- **Utterly Repugnant (3 point Bane):** The character has an Appearance score of 4.

This bane is incompatible with the *Comely* boon.

Unbending (1 point Bane)

The character hates and despises everyone who isn't like him, whether that's because they are of a race different from his, they don't share his religion, or they belong to a lower social class than he does. In any case, he finds it impossibly distasteful to hide his feelings, which can provoke many problems each time he finds himself immersed in a "clash of cultures."

Warrior's Honor (2 point Bane)

The character follows an honorable code of conduct and believes it is dishonorable to finish off an enemy who is disarmed or one who can't be attacked face on; that to act in any other fashion is the way of wretched villains. As such, the character will never attack an enemy who doesn't have a weapon in hand, nor from behind, by surprise, or from a distance with a ranged weapon. Moreover, in the improbable case that he is somehow compelled to use a bow, crossbow, or sling to take down an opponent — animals and creatures of the irrational world not included — these are considered improvised weapons, so the skill percentage is modified by –25%.

This bane is ideal for characters who belong to the nobility, as they try to follow a knightly code of ethics widely practiced — at least in theory — among nobles and gentlemen.

Step 13: Final Touches

Having come to this point, all that remains is for the player to season to taste and add dressing to the salad, adding the final touches to the character and inventing a past that matches with his skills and attributes. Chose an appropriate name for your character — in *Appendix II*, page 556, you'll find plenty of ideas, buy the equipment you need for your adventures, devote a few lines to describing the PC's most important physical and mental aspects (Is he tall? fat? red-headed? stingy? licentious?), and describe in a paragraph or two the character's story up to the point his adventures begin.

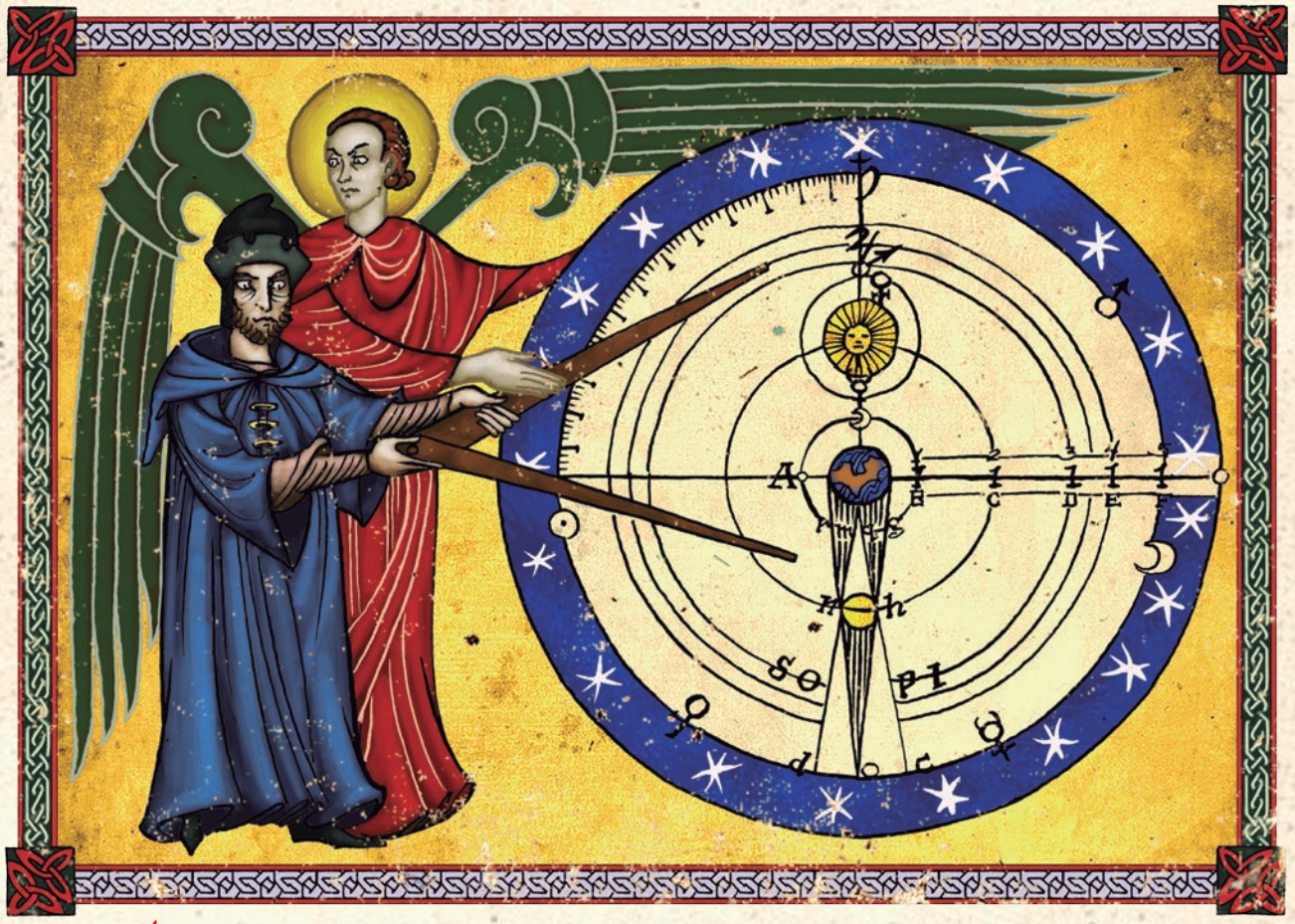
Once all this is finished, the time has come to gather with other friends and begin a fun time with *Aquelarre*. What are you waiting for?

Example — Lope: During the various steps we have passed through, we have already briefly described our Lope of Navarrete, a thin, wiry, and talkative sort, son of an old knight of the king, who has decided to make his way at court by means of his speech and social graces. Whether he succeeds or not will depend on luck and the player's decisions, but whatever may come, he is ready to begin playing an adventure of Aquelarre. Review the example sections of this chapter if you still have uncertainties about any step in character creation.

Example — Micael: In this last step nothing much remains to do about Micael Bonisha, a Jewish alchemist born into a flourishing Burgher family dedicated to commerce, who has spent many years of his life unraveling the mysteries of alchemy and magic, which has turned him into a delicate and reserved sort. If you wish, take a look at his Character Sheet, to see if anything remains that you don't understand about character creation.

Chapter 3: De Re Ludica

Rules of Play



Where we enumerate, with numerous examples, the most important rules and precepts that govern this game, along with profound expositions of valuable Skills, glorious Luck, and sagacious Experience.

The Lion Cub

Ignotus had no problem comfortably installing himself in the court of León. While the memory of easy-laughing kings, princes, and go-between courtiers is short, that of the counselors who manage the reins of power from the shadows is long, and the name of the warrior with two swords still carried weight among those who truly mattered.

Once he was settled, Ignotus dedicated himself to studying his friend's son. He watched from afar the young man's attempts to thrive in the environment at court, with its small, childish intrigues and his exploits in the taverns. He noted with some pleasure that the stakes were not so much money as the crazy antics of youth, and he couldn't help but laugh when he saw the boy tuck away an entire roast piglet at one sitting.

"How lean it is, and how easily you swallow it down!" he could not help muttering to himself.

He watched the boy perform deeds to gain the king's notice, from his efforts at the hunt to acquire meat for the royal table to his haggling the price of a doublet; the latter a more difficult task than the former, if not impossible altogether, as the merchants were a more difficult prey than even the forest beasts when it came to letting something go, and never was a truer word spoken.

There were some things in his new situation that disturbed Ignotus. He was someone who would rather exchange his supposedly-clean, average room shared with a stranger for sleeping in the open — a hardship that Ignotus, through his travels, had become quite accustomed to. He never got lice or fleas sleeping in the field, wrapped in his cloak with his sword at hand. Others surprised him agreeably, as he found himself encountering not merely toadying courtiers but also humble folk, such as the simple blacksmith, and he was not afraid to dirty his hands helping in that labor, or of accepting such friendship. Other of the boy's acquaintances he liked less, such as that Jew, Bonisha, with whom he went to a cemetery in search of who knows what; but which couldn't be anything good, as all spells requiring human remains were black magic. In addition, the Jew disguised his nature and creed to visit the library of a monastery, which made Ignotus want either to tell the good monks where the man actually worshipped, or to leave him alone with the creatures that fed on corpses to see if they might bite him, though he yet lived. But the old soldier told himself that he couldn't tell what harm might come if he intervened in the boy's business and his choice of companions, so he left the matter as it was.

Similarly, he didn't move a muscle when, at a fair, he spotted a wench who sidled closer to Lope's side than she ought, doubtless attracted more to the size of his purse than of his heart. He tried to remain lighthearted about it, and have faith in God about what would follow, but the youth, well alert, took notice; nonetheless, in the struggle, he not only didn't retain his money, but he also received such a hard kick in the shins that he jumped, apparently in not a little pain.

The youth began to search for the thief, and Ignotus decided to make it easy, to see whether the boy's nature was cruel or simply intent on justice. Toward that end, he made inquiries and sent the results to Lope from the lips of another: a beggar who, for a few coins, knew when to speak and when to shut up. The damned Jew accompanied the boy on his adventure, and they indeed caught up with the girl, who in trying to escape almost left the boy's testicles destroyed, although he, from prior experience, managed to save them more by luck than anything else.

And then it happened. All three were struggling: the thief, the Jew, and Lope, when from the shadows of an alley came a creature that in truth was not from the world of men. The Jew shat his hose, showing that his experience in dealing with demons, to tell the truth, was little; but his companions showed more composure: the little thief threw a dagger which, although it didn't hit its target, managed to distract the creature. Lope, for his part, grabbed the arm of his stunned friend, saying that it was better to take to their heels than to stay and ask questions about what the thing was...

The "thing" in question spread its wings: night was its element, and it had its prey within reach of its claws. Then Ignotus decided to intervene, blocking the creature's path. It roared, flapping its wings, but this made little impression on the hardened soldier. The beast crouched, preparing to attack, and Ignotus, standing his ground, unsheathed merely a foot of the sword that hung on his back, the one he did not normally reveal. Though he cleared merely a few finger widths, that was enough. A ray of light shone from the sword, burning the eyes of the creature, which opened its wings not to attack, but to flee. Something hissed in the air, but Ignotus hurried to cover his second sword again and to get away.

After a bit, to Ignotus' surprise, it was Lope who began to dog his steps. The youth finally gathered the courage to beg the soldier to take him as student, as he had heard stories about the man; what clever deeds he had done both at court and away from it, which Lope wanted to learn from him.

Ignotus didn't answer immediately, although he felt the warmth of satisfaction toward the boy. This one was truly of a metal well made for forging!

Game System

As with any game — whether a role-playing game or something else — *Aquelarre* has its rules; a handful of guidelines that rule the universe in which our characters are going to walk, which let them interact with it. As you shall quickly learn, these rules are not very complex and are very simple to use, but can be adapted with little trouble to most situations in which our characters become involved, however extravagant those may be.

Skill Rolls

As we saw in the Introduction, the most important type of roll in *Aquelarre* is the Percentile Roll — you know, the one resolved with 1D100 — and this is the one we should use most times to carry out what we can consider the principal precept of the game, the heart of the matter, the point of the question, the cornerstone of the whole system of rules: the Skill Roll. So, if you follow this thread to its end, you'll see that everything unfolds naturally from it.

When characters in *Aquelarre* want to carry out any type of action, whether physical or mental, we check to see if they are capable of doing it effectively, since, just as happens in the real world, not everyone knows how to do everything equally well: It is clear that an aged alchemist has a better chance of translating a dusty Latin manuscript than a barely-literate soldier, but when the time comes that swords are drawn left and right, the most sensible thing is to rely on the soldier, however uncouth he may be. We use Skills in order to simulate this in *Aquelarre*, which we can roughly describe as the knowledges and abilities a character has learned over the course of his life, and with which he can carry out, for better or worse, most of the actions he wants to perform in the game.

To measure our character's expertise in skills, each one has a value represented by a percentage: the higher this percentage, the better he knows how to use the skill or the more knowledge he has about the matter it represents. Following with the example of the previous paragraph, the old alchemist may have an 85% in the Read/Write skill, compared to the 5% the ignorant soldier has, which shows us which of the two could more easily translate the encountered manuscript.

So when one of our characters wishes to carry out some type of physical action or wishes to check if he knows something specific, the GD asks the player to make a percentile roll for the corresponding skill. If he obtains a result equal to or less than the percentage in that skill, he has succeeded and the character can carry out the action without trouble or knows what he needed to know. Contrariwise, if the roll is higher, he won't perform the action successfully or won't know what he wanted. That's how simple it is.

Exemplum: Lope of Navarrete, our dear courtier, spends some time wandering about the court of León, intent on rising in the royal favor — with little or no success, we might add. But one fine day, while passing through one of the city market without a care, he seems to hear the king's name spoken in a nearby conversation. The player controlling Lope declares that his PC intends to listen in on the conversation, to which the GD responds that if he wants to hear what is being said, he must make a roll for the Listen skill, which Lope has at a nice 60%. The player takes the dice and rolls a result of 34: the GD informs him that Lope hears it said that the king is gathering an entourage to travel soon to Burgos, where he wishes to move the court.

With this information at hand, Lope can begin to nudge his contacts in the palace to be included in that entourage.

If the player had obtained a result higher than 60, Lope wouldn't have correctly heard what was said in the market, and he would have lost a great opportunity to ascend at the royal court.

Consilium Arbitro: What Is an Action?

Bear in mind that when we talk about Actions in *Aquelarre*, we are referring to all those tasks that have a possibility, however small it might be, of failure. So, for example, if one of the characters merely wants to speak with the innkeeper to ask for food, walk across the castle courtyard, lie down on his cot, quietly clean his weapon, or take a book from the library shelf, we do not consider these Actions in terms of the game, since they succeed automatically. It would be a different thing if what he wanted to do was to try to convince that same innkeeper to give him a room for free, to run across the castle courtyard as if the devil were on his heels to reach the drawbridge before his enemies, to wake and rise instantly from that cot alert and ready, to use his weapon to strike an opponent, or to decipher what is written in that book taken from the library, since in these cases a possibility definitely exists that the character won't succeed at the action. Therefore, it is at such times we should return to the dice and make a Skill Roll or Characteristic Roll.

Characteristic Rolls

Although skills cover the main part of the actions a character can perform in *Aquelarre*, it is certain that they won't be useful in some situations, especially those in which what is being tested are not the knowledges and abilities a character has learned, but his innate abilities instead. These abilities, whether physical or mental, are represented in the game by means of Characteristics, as we saw in the previous chapter.

Consilium Arbitro: Hidden Rolls

As you have seen, whenever we talk about skill or characteristic rolls, we assume that the player will throw the dice, but that shouldn't always be the case. In specific situations, the PC won't be completely aware of the success or failure of the action. Imagine the following situation: a character quietly enters the private rooms of a wealthy cloth merchant in the city of Palencia searching for some compromising letters he has been instructed to destroy. The Discovery skill is used to locate the letters, and the player tosses the dice and fails. Within the game setting, the only thing the character knows is that he has been searching the home for a fair amount of time and has found nothing, but he doesn't know if that is because he has not found the correct spot or because the letters simply aren't there. However, the *player* has a partial advantage, since he knows that the Discovery roll failed, and he decides therefore to spend more time in the home and continue rolling dice.

To avoid such situations, the GD is free to make hidden rolls for characters when he deems it necessary, and then tell the player the results of the roll, within the game setting. In the previous example, if the GD rolls the dice secretly and fails the roll, he shouldn't simply say, "You failed your Discovery roll," but instead something like, "Your character, after a time spent searching, hasn't found the letters." From that information, the player is free to leave the room to continue his search elsewhere, or to spend more time there to repeat the roll.

Nonetheless, we recommend that the GD not use hidden rolls excessively, reserving them for those actions that are truly important in the context of the adventure. In this way, the player has the feeling of controlling his character while, on the other hand, there's a bit of heightened suspense in those situations that require it.

For example, if a character wishes to knock down a door by force of might, grab a ledge to avoid falling from a cliff, remain awake all night long, or remember the name of the current king of the Crown of Aragón, none of the skills he knows covers these types of actions. In such cases, the GD can ask the player to make a Characteristic Roll, indicating which of the seven characteristics is being tested. If we look at the previous examples, it's clear we should use Strength to break the door, Agility to grab the ledge, Vitality to stay awake, and Culture to remember the king's name.

To make a Characteristic Roll, we multiply the value of the characteristic by a number between 1 and 5, according to the difficulty of the task to be accomplished; the lower the multiplier, the more difficult the roll. The result of this multiplication becomes the percentage we roll against on 1D100, like a Skill roll.

Exemplum: While waiting for the king to undertake his journey to Burgos, Lope passes his days wandering from tavern to tavern, spending the few maravedíes remaining in his pouch. One night, drunk on wine, Lope makes a bet with a fat friar that he can eat an entire piglet at one sitting; if he loses, Lope must pay for everything the monk has consumed, but if he manages to eat the whole thing, the friar will cover all expenses. The monk accepts the bet, and the GD tells the player that Lope must pass a roll of Vitality multiplied by 2 in order to succeed, as the piglet is an impressive one and eating it will be difficult. Lope's Vitality is 15, which multiplied by 2 gives a result of 30%: the player rolls the dice and gets 28. He has succeeded, though by a thin margin; Lope tucks away the entire piglet and the friar pays all the costs. Lope looses a big laugh and an enormous belch, not knowing that on the following day he'll be making many visits to the palace latrines...

Difficulties for Rolls

Up to now, we have seen the two most common types of rolls in the game: Skill Rolls and Characteristic Rolls. In both cases, the player has only to check the percentage of the appropriate attribute and make a roll to determine the success or failure of the same. Clearly things don't always happen as they should and that is why, as occurs in the real world, a particular action can be easier or harder than usual, for a multitude of reasons. For example, if a character wishes to hide, he'll have a much easier time doing so in the woods on a moonless night than in the open desert at noon on a cloudless day. To simulate this in the game, every type of roll can be modified by *Difficulty Levels*, which are bonuses or penalties that the GD can assign to a roll according to the greater or lesser ease with which an action can be carried out. The difficulty levels used in *Aquelarre* are as follows:

Exemplum: During the royal entourage's travel to Burgos, a group of courtiers, among whom our Lope of Navarrete can be found, tries

Difficulty of the Roll	Bonus/Penalty
Infallible	+75%
Very Easy	+50%
Easy	+25%
Normal	+0%
Difficult	–25%
Very Difficult	–50%
Impossible	–75%

to gain the favor of the king by participating in a hunt through the lands of Saldaña. Lope must succeed at a Track roll to locate the tracks of a good-sized animal. Although he has only a base percentage (a sad 15%), the GD informs him that, due to rain the previous night, the tracks are still fresh and easier to find, giving him an Easy difficulty for the roll (+25%). As a result, Lope has a total percentage of 40% (15+25): the player rolls the dice and obtains a 25, good enough to locate a deer that innocently left its print beside a stream.

However, we recommend that the Game Director not use difficulty levels excessively; most rolls should be made with the character's normal percentages, using bonuses and penalties only for those rolls that are particularly easy—or difficult.

Automatic Successes and Failures

As we have seen in the previous section, difficulty levels raise or lower the percentage of a skill or characteristic so that completing a particular task may become easier or harder. But in some cases, if we have a skill with a low percentage — 10%, for example — and we apply a high level of difficulty — say, a rating of Difficult, which is –25% — we find that the percentage falls into negative numbers: we'd have a –15% chance to attempt the action. On the other hand, if we have a skill with a high percentage and apply a bonus, we might end up with a percentage above 100%.

Does this mean that we can't carry out an action that has a negative percentage chance? Or that we can never fail a roll that is higher than a 100%?

I fear that things are never so simple, dear reader…

Any roll of 01 to 05 is an automatic success, whatever the percentage we have in the skill, even if it is negative. The same applies to high percentages: although our percentage may be a 100% or higher, any result between 96 and 100 means that we have failed. However bad things may seem, there is always a small hope of having success in our efforts; contrariwise, however good and skillful we are in an ability, we can't entirely trust it, as even the greatest masters sometimes get things wrong.

But as every herd has a black sheep and all rules an exception, we shall do no less: any skill based on the Culture characteristic (Magical Knowledge, Alchemy, Medicine, etc.) that has its percentage reduced to negative values automatically fails, no matter what we roll on the dice, since the bad thing about knowledge is that when you don't know something, you don't know it and nothing can change that.

Critical Successes and Blunders

Having arrived at this point, we know how to make rolls and understand when we have had success or not. But sometimes that isn't enough; not nearly.

If we succeed at a skill or characteristic roll and the result is equal to or less than 10% of the percentage we needed for success, we have obtained a *Critical Success*, and the action we are attempting has occurred in the best way possible: the attack causes maximum damage, the jump takes us the farthest possible, we obtain more information than we had hoped. We haven't simply succeeded in what we are attempting, we have succeeded in such a way that it is almost impossible to obtain a better result.

But of course, *no todo el monte es oregano* (the whole mountain isn't oregano), and the reverse can happen to us: if we fail a roll and the result is equal or greater than 10% of the chance to fail, we have achieved a *Blunder*; much more than a simple failure, a total disaster, the worst bungle that you could imagine: the attack fails and as a result you drop your weapons, you stumble and are injured besides missing the jump, you don't merely receive no information but actually get false information.

Exemplum: Lope of Navarrete, as we saw earlier, has a Listen skill percentage of 60%. This means that he will obtain a critical success on a roll of 01–06, but with a roll of 97–100 he will receive a blunder ~~the~~ most disastrous result possible.

So that you don't spend the entire game calculating percentages for critical successes and blunders, here we give you a table with the two ranges calculated according to the ability's percentage.

Critical Successes and Blunder Table

Percentage	Critical Success	Blunder
00% or less	01%	–1% per –10%
01–10%	01%	91–00%
11–20%	01–02%	92–00%
21–30%	01–03%	93–00%
31–40%	01–04%	94–00%
41–50%	01–05%	95–00%
51–60%	01–06%	96–00%
61–70%	01_07%	97–00%
71–80%	01–08%	98–00%
81–90%	01–09%	99–00%
91–100%	01–10%	00%
101% or higher	+1% per +10%	00%

Opposed Rolls

In some cases, one character's actions directly oppose those of another character; for example, if a PC tries to sneak up on a guard silently from behind, his Stealth roll is directly opposed by the guard's Listen skill; or if two characters bet some maravedíes on arm-wrestling in a tavern, their Strength rolls oppose each other. We call this an *Opposed Roll*.

To make an opposed roll, each of the involved characters rolls for the corresponding skill or characteristic — which can be

the same or different for each character, whether Stealth vs. Listen or STR vs. STR.

If one of the two attempts succeeds and the other fails, the result is clear: the one who succeeded wins. When both are successful, the one with the greatest difference between what he rolled and his rating in the skill or characteristic wins the contest. If both competitors fail the roll, the one who failed by the *least* wins the contest.

Exemplum: During the trip to Burgos, the royal party stops to pass a day in Carrión de los Condes, a town they find celebrating its annual fair. Lope, tired of so much riding, decides to stretch his legs and walk through the fair, which extends to the steps of the church of San Andrés. There, in one of the stalls, Lope finds a handsome velvet doublet that would surely gain him much favor in the king's court. But the price the merchant wants seems excessive, so he decides to bargain a bit. Both Lope and the merchant make Commerce rolls, and both are successful: Lope gets a 13, below the 15% he has in this skill, and the merchant rolls a 23, considerably below the 60% he has in Commerce. Checking the differences the two characters have between their rolls and their percentages in the skill (Lope 2, the merchant 37), it is obvious that the latter wins. Lope will have to pay what the merchant asks if he wants to take the velvet doublet home.

Note that a critical success always wins in an opposition against a normal success, no matter the difference the characters obtained otherwise. In cases where one of the characters had some type of bonus or penalty to the roll (for example, a Stealth roll in the darkness with a +50% bonus, versus a half-blind lookout with a—25% penalty in Discovery), we always calculate the difference between the rolled number and the *modified* percentage, not the normal percentage in that skill.

Combined Rolls

Sooner or later, a character will undertake some action that needs the use of more than one skill at the same time. A good example of this type of action is the caballero who, while charging, must control his mount (Ride skill) and attack with the weapon carried in his hand (weapon skill). Or the alchemist who, reading an old manuscript needs to recognize a picture representing a constellation (Astrology skill) which, at the same time, acts as an actual invocation (Magical Knowledge). These sorts of cases are resolved with a Combined Roll: you make a single roll against the lower percentage of the skills involved in the action. If the roll is successful, it is considered that both skills have been successful.

Exemplum: To spend the night in Carrión de los Condes, Lope searches for lodging at an inn near the fair. Unfortunately, the innkeeper warns the courtier that everything is full, and that the only lodging he can offer is to share with an old pilgrim from Vascón. As no alternative remains, and since Lope doesn't fancy spending the night outside, the courtier accepts and enters the room, where he finds the old man comfortably

spread out on the only pallet, little desiring to share part with the youth. Since Lope, sore from so many days on the road, doesn't want to spend the night in a blanket on the floor, and neither does he want to argue with an elderly man, he decides to convince the man to let him also sleep on the pallet, although he has to overcome an obstacle: the pilgrim is Basque and speaks only Euskara, whether because he doesn't know any other tongue or because he doesn't want to use anything but this one. The GD tells the player that Lope needs to make a combined roll of Eloquence and Language (Euskara): Lope has a 75% in the first skill, but only a 15% in the second, so he'll have to make a roll using the lower percentage of the two, that is to say, the 15%. The player takes the dice and rolls an 07, a very nice roll: So Lope is able to tell the old man in perfect Euskara that there is plenty of room on the bed; the pilgrim gives his consent, and Lope is able to pass the night in the lodging.

Teamwork

Up to now, we have spoken solely and exclusively about actions a character can resolve on their own, but sometimes a character's colleagues and collaborators may want to help with a specific action: joining forces to build a carriage, accompanying a character's song with musical instruments, or gathering together as a dragnet to locate a friend lost in the woods.

To resolve these types of situations, the character with the highest percentage in the corresponding skill should make the primary skill roll, while companions who help in the work should each make a separate roll and, if they are successful, add 10% to the percentage of the primary character's skill — a bonus which is doubled on a critical success, but which becomes –10% in case of a blunder.

Exemplum: Recently arrived in Burgos, Lope searches for a blacksmith, as he fears that his horse may have worn out its shoes. After a short search he finds one with a good reputation in town, Sitorio of Toledo. Unfortunately, the blacksmith is working alone today, since his young helper has had to travel to Silos to collect a certain item, which means that shoeing Lope's horse, normally the work of a few hours, will have to be delayed considerably. The courtier, not wanting to wait long, mentions to Sitorio that he knows something about fitting and nailing horseshoes, and that he could lend a hand to help the work along. The blacksmith has 65% in Craft, and therefore he will handle the main roll; Lope, with his bare 15% also makes a roll: getting an 09, which is a success and adds +10% to Sitorio's Craft rating, which becomes 75%.

Naturally, the GD should decide the type of actions that can be done with teamwork, since particular skills — such as Eloquence, Listen, or Animal Knowledge — are normally done individually and don't really allow for any sort of outside help. Further, you should consider how many people can help according to the task — since in some types of teamwork, too many hands can actually hinder. As an optional rule, and always at the GD's discretion, the number of people who want to help a character can be limited to 10% of that character's Command skill (rounded up), although the Game Director always has the last word.

Characteristics

As we said in the previous chapter, all *Aquelarre* characters have seven Characteristics that determine their innate abilities, the physical and mental faculties with which they were born. With few exceptions, they don't change except due to the natural deterioration of age. So that you know what each characteristic covers, and consequently when it should be used, here we describe them for you in detail. Next to the name is the abbreviation used in *Aquelarre* to refer to each of the Characteristics.

Strength (STR)

A measure of the character's brute force and muscular ability. The higher it is, the more weight he can carry, lift, or throw; the more power and energy he has in his arms, legs, and hands; the firmer his stance, and the harder to take him down. You roll versus Strength to break down a door, to hold a person, to lift a wagon, or to bear a load. It directly affects the use of skills for handling large weapons, such as longswords or axes.

Agility (AGI)

This determines the nimbleness and muscular coordination of a character; his speed, the rapidity of his movements, the litheness of his body, and how lightly he walks. A character rolls against Agility to complete any sort of acrobatics, to grab an object quickly, to avoid being hit by a falling object, or to cross a narrow bridge. It is the base characteristics for skills such as Run, Dodge, Jump, and Stealth.

Dexterity (DEX)

This represents a character's manual coordination; the facility to carry out most actions that require the use of the hands. You roll versus Dexterity to carry out delicate manual tasks, to clean the gears of a crossbow, to fashion a figure from stone or wood, or to hold a tray full of food and drink steady. Consequently, Dexterity is the principal characteristic for a good number of skills, from Swords, all the way to Heal and Pick Lock.

Vitality (VIT)

This ability measures the physical health of a character; his resistance to illnesses, poisons, or attacks, and the amount of damage he can withstand before losing consciousness or dying. Make Vitality rolls to remain awake all night without sleeping, to avoid fainting, to remain steady in a drinking competition, or to avoid becoming exhausted due to a heavy load. This characteristic doesn't affect any skills, but it directly determines the character's Life Points (LP).

Perception (PER)

This represents the amount of input gathered by a character's senses (vision, hearing, taste, touch, and smell), and awareness of the world around him. Although we find few occasions to roll for Perception alone — since the skills of Discovery, Listen, and Taste cover almost all possibilities — specific situations may occur for its use, such as feeling about in the dark to find the exit from a room, or sensing a slight lowering of the temperature of a dwelling.

Communication (COM)

This measures a character's ability to express himself; his glibness, ease of manner, ability to make himself heard, to convince those who speak with him, the comfort and confidence the character feels in his relations with those around him. All skills that imply an interchange of words between characters — such as Commerce, Eloquence, or Language — are based on this characteristic. Sometimes, however, we'll need to roll for Communication directly; for example, if we want to convey by signs what we wish to say to a person who doesn't understand us, or if we wish to relate a story that people will remember for a long time after it is told.

Culture (CUL)

This characteristic represents the general knowledge a character has learned over the course of his life, whether it comes from a lifetime dedicated to study, things learned through working, or simply listening to the stories of older people. Roll for Culture to determine if our character is able to remember details of historical events: the coronation of a king or the date of an important battle, to recognize important people within a kingdom — even if only knowing a name upon hearing it, or to orient ourselves within a castle based on the typical layout of this type of construction.

If you have played other role-playing games, you might confuse the Culture characteristic with their Intelligence rating, but nothing could be further from the truth: in *Aquelarre* the intelligence of a character is not a number value but instead whatever is demonstrated by the player in a session; Culture indicates the character's knowledge and information not implied by other skills.

Skills

To continue, we offer you a detailed description of each of the skills used in the game — you can see a complete list on the Character Sheet — so that you know how to use them and when it is necessary to make a roll. Unless a description says differently, each skill has a base percentage equal to the value we have in the characteristic it depends on, noted in parentheses with the skill name.

Some skills are described as Arms Skill of Townsfolk, Soldier, or Noble — about which we will speak at length in Chapter IV (page 133) — but to all purposes they are treated like the rest of the skills: their base percentage is calculated the same way, and their value is raised by experience in the same way.

Consilium Arbitro: Alchemy

There are those who view alchemy as a method for transmuting lead to gold or some type of magical practice, and curiously enough, although in error, this has some bit of truth. Alchemy was present in all cultures of antiquity from ancient Egypt, to classical Greece, passing through Rome, India, China, and the territories of Islam. This melting pot of cultures has managed to enrich the art; each civilization imparting its particular influence: Hermeticism, Neoplatonism, classical Greek philosophies, sacred Egyptian mysteries, Babylonian astrology, Gnosticism, and a variety of theosophies. It has been known by a multitude of names: "The Great Work," "The Regal Art," "The Sacred Science," "Natural Philosophy," "The Great Art," or "*Ars Magna*," to list a few. In the Middle Ages it was practiced principally by educated people, who had access to books written in Greek, Latin, or Arabic; always with discretion and a certain secretiveness, since the general public, in their ignorance, took alchemy as another type of witchcraft, not to mention the Papal Bull of John XXII, *Spondent Pariter,* that reproached this art as false (and this while the Black Legend said that the pontiff himself was an alchemist…).

Alchemy, regardless of what some might believe, is not a science but an art — even more, a philosophy. In it, Man is presented as an imperfect being to whom God gave tools to recover the lost state of grace. In this way the alchemist strives to emulate God in relation to everything that surrounds him, working to perfect the impure in order to evolve to a superior state. To accomplish this, he devotes himself to practicing the art, choosing between two branches: the *Magnum Opus* (Great Work), in which is sought the transmutation of impure metals to pure ones, or the *Minor Opus* (Small Work), in which the alchemist fixes his sights on the plant world and its properties, seeking to bring perfection to life in the form of health and longevity.

To achieve these works, the alchemist is aided by tools such as alembics, phials, and other items, especially the athanor — the alchemical furnace; a symbol of the womb that brings perfection to life. With these instruments and the understanding that all matter can be divided into mercury, sulfur, and the salts (influenced by the aspects of the four primordial elements and its relation to the macrocosm in the form of cosmological influences of the planets; without forgetting that its fundamental part, its quintessence, is a miniscule fragment of the divine spirit that confers upon substance its true being), the alchemist, with infinite patience, dedicates his life to the practice of the art. If he has luck and the will of God accompanies him, he may discover small marvels of nature; even some of its most hidden secrets: such as the philosopher's stone, which can transmute any metal to gold; or the universal panacea, a powerful medicine able to heal any illness and extend life — or even create life, bringing to light an authentic homunculus, an artificial man. The man capable of these wonders need fear nothing, as they are not black magic or witchcraft; they are gifts of the Highest left hidden in nature, and the hope of the wise is to unravel them, as proofs and steps on the ladder leading to Heaven, and union with Him.

But, as with all good philosophies, it is not free from its heretics. Some, called "Spagyrists," view the art as a science, divesting it of all mysticism and relegating it to an effective method of obtaining medicines. On the other side, we can't forget the witches, mages, and wonder workers who know about alchemy, but don't usually understand it in the same manner as authentic initiates into the art (perhaps having received knowledge of it from unsuitable sources or teachers, who could even be the very Devil himself), thus depriving the art of its philosophy and object, relegating it to the means — if extremely effective — for making their potions, unguents, and talismans. But perhaps I have already said too much about the art. If you wish to know more about it, and if it is the will of the Highest, I am sure that you'll find the appropriate path to follow…

Alchemy (Culture)

With centuries of tradition at its back, Medieval alchemy is a strange hodgepodge of science and philosophy, of chemistry and astrology, of physics and art. The alchemist surrounds himself in his laboratory with alembics and athanors, experimenting with the strangest elements and preparations in the universe and, at the same time, reflecting on the influence of the stars, or the discovery of the philosopher's stone. And that is why they are as they are…

Within the scope of the game, the Alchemy skill permits a character to create simple chemical compounds — such as drugs, poisons, antidotes, acids, and other substances of the apothecary[1], develop magical unguents and potions — see Chapter VI for more information — and understand the complicated language that appears in alchemical works and the more complicated jargon alchemists use to promulgate their secrets — or to disguise them.

Animal Knowledge (Culture)

This skill represents the character's knowledge of the life and habits of animals, as much at a practical level as in theory. With it a character can identify a specific animal by its cries, droppings, or behaviors, know its eating habits and its attitude toward people, predict its conduct in any particular situation, and even know whether it can be tamed or domesticated—though for such a purpose, the character should make a skill roll for Ride or for Animal Knowledge, whichever is lower. Remember that Animal Knowledge can be used only for those animals that do not have a magical nature, and never for creatures of Irrationality.

Area Knowledge (Culture)

This skill encompasses the knowledge a character has about a specific area, no larger than a region, county, or city in particular: its people and customs, its history, the organization of its government, its landforms, well-known inhabitants, etc. Naturally, this skill applies separately for each geographic region or each city — Area Knowledge (Burgos) is not the same as Area Knowledge (Barony of Rincón) — so that the PC begins with this skill corresponding to the character's place of origin; from there, he is free to improve that or to choose another, different Area Knowledge[2].

Astrology (Culture)

This skill encompasses all the knowledge of the time about stars, their movements, their particulars, and their influence over the life and behavior of people through the zodiacal signs and their horoscope. At a practical level, the use of Astrology permits the character to orient themselves by the position of the stars, to know the hour by the height of the sun, to deduce the precise time when certain astronomical events will occur (eclipses of the sun and moon, the appearance of comets, meteor showers, etc.), to make a star chart for a specific person, or calculate the alignment of planets needed to carry out certain magical invocations.

Axes (Strength)

Arms Skill for Townsfolk or Soldiers

This arms skill permits a character to use any type of axe in hand-to-hand combat, whatever the size, from the small hachuela to the hacha de petos. For more information, see Chapter IV (page 136).

Bows (Perception)

Arms Skill for Townsfolk or Soldiers

This arms skill allows the character to use all types of bows, whether short, long, or composite. Bows are used in the Peninsula exclusively for hunting. For more information about this skill, see Chapter IV (page 133).

Brawl (Agility)

Arms Skill for Townsfolk, Soldiers, and Nobles

This skill measures a character's ability to use fists and feet in a combat, and to use less honorable tactics such as tripping, pushing, etc. For more information, see Chapter IV (page 138).

Climb (Agility)

By using this skill a character can climb more or less vertical surfaces and terrain, such as walls, cliffs, precipices, trees, or battlements. A success with a Climb roll means that the character can scale a distance of 2 varas in one action. A failure indicates that he doesn't move in this round; two consecutive failures or a blunder on the roll causes the character to fall — consult Chapter III to determine the effects of the fall (page 106).

If the need arises, the character can cover a greater distance each round, although the percentage in Climb is reduced by 10% for each additional vara he wishes to climb this round. Certainly ladders, folding steps, and ropes can be used to help a climb, these items could raise the Climb skill by up to +40%.

Command (Communication)

With this skill, the character is able to give orders to all NPCs found in his service, or who are socially inferior to him, whether as individuals or as a group. If he is successful with the roll, the NPC obeys the order received, as long as it isn't a command that goes against his principles, countermands orders received from an authority higher than the PC, or directly or indirectly harms his person or his loved ones. In any case, to avoid having PCs of high social class converting all the NPCs that appear in the game into their servants

1 We recommend that the GD control the potency of the substances that come from the alembics of the PCs, and make them difficult to make, or even prohibit their making.

2 The Game Director is free to award Experience Points to raise this skill for those characters who spend a lot of time in the same region, as the longer a person lives in an area, the better he gets to know it. A good measure is to grant as many Experience Points as the value the PC has in Culture or Perception (whichever is the lower of the two) for each year lived in the region, points that can be used only to raise the percentage of the corresponding Area Knowledge.

or stage dressing, the Game Director can limit the use of this skill if he finds it being abused by the players, or even have NPCs turn against the character — feudal lords suffer enough peasant uprisings that that one more won't matter much.

It is also possible to use Command to intimidate an NPC, whether with thinly-veiled threats, by manipulating the person's sentiments and emotions, direct insults, threatening glances, or even the simple physical presence of the character. The Character attempts to force the victim to do some action motivated solely by fear.

If Command is used in a language other than the character's native tongue, it is a Combined Roll (see page 77) of Command and the Language.

We wish to make clear that the Command skill can never be used by one PC to force another PC to perform an act he doesn't wish to do, *no matter how high his percentage or how good the roll.*

Commerce (Communication)

This skill measures a character's ability to handle small financial operations, know the main commercial routes between specific points, buy or sell all sorts of products, perform the most beneficial money changing, bribe a representative of the law to turn a blind eye[3], or bargain for the price of a specific item or service. In this last case, the buyer and seller of the object make opposed Commerce rolls: if the seller wins, the price remains firm, and if the buyer wins, he can acquire the object at a reduced price, which could be up to 30% in the case of a critical success on the roll, but which usually is a reduction between 10% and 20% of the original price.

Conceal (Dexterity)

Thanks to this skill, a character is able to conceal objects of small or medium size so that it becomes difficult to find them, such as hiding a knife within clothing, a letter in a room, or a jewel in a trunk. A successful Conceal roll also allows him to help other characters to hide from the sight of others — but remember to use the Stealth skill to conceal oneself. It is common to make opposed rolls of Conceal and the Discovery skill of whoever tries to find a hidden person or object.

Court Etiquette (Communication)

The atmosphere and environment surrounding medieval courts has not risen to the delicate levels of intrigue and conspiracy of the following centuries or foreign courts, but this doesn't mean they are not nests of vipers; where rumor, whisper, collusion, plotting, and political machinations are the order of the day; where it is as difficult to make a name as it is easy to lose the trust of the king and end up banished.

This skill covers all the knowledge a good courtier needs to thrive in the courts of the medieval kingdoms: from familiarity with the various nuances of palace etiquette, to navigating the extensive protocols that rule a courtier's life from day to day, to the best way to spread a rumor — whether true or false — or manipulating the subtle games of intrigue and conspiracy among the royal chambers and alcoves. Further, even far from court, a roll for this skill can allow a character to recognize the social niceties that distinguish the different classes and how best to comport himself in a specific situation, whether a royal audience, a banquet in the castle of a local lord, or a ceremony for the dead after a bloody battle.

Craft (Dexterity)

With this skill the character is able to create, construct, and repair all types of items, as long as he has adequate materials, whether small (gems, horseshoes, or chairs) or large (furniture, houses, or windmills). Each craft is different in its methods and its work tools, and trying to include here a list of different classes and guilds of artisans would be an arduous and extensive work, and even mentioning the most common types is not a small list: carpenters, blacksmiths, tailors, shoemakers, bakers, cutlers, boilermakers, ringers, weavers, vintners, glaziers, gunsmiths, goldsmiths, stonemasons, silversmiths, and hundreds more.

When a character learns this skill above his basic percentage in Dexterity, he should choose an area of experience, a specific craft, in which he specializes (carpentry, blacksmithing, silversmithing, etc.). He gets his full percentage when he performs a work related to his specialty. But if he tries to work on an item entirely outside the borders of his specialty, the Craft roll is made at half that value (rounding upward) to indicate his unfamiliarity with the common methods of that specialty. Certainly, if he tries something that doesn't quite correspond to his specialty, but is not entirely different, the GD can impose a higher difficulty, without resorting to reducing his percentage to half.

Exemplum: Lope of Navarrete, already settled in the court at Burgos, has befriended the blacksmith Sitorio of Toledo, so that he accompanies him on a trip to the nearby town of Ibeas de Juarros to sell part of his merchandise and, at the same time, repair farm tools the peasants of the village bring — for a small fee. In order to carry out these repairs, Sitorio uses his full percentage, 65%, for the Craft roll, as blacksmithing is his specialty. Taking advantage of their friendship and the circumstances, Lope asks Sitorio to repair the pommel of his sword, which was broken in a recent encounter: In this case, Sitorio can't use his full skill, since armory is not his specialty, but the GD decides that it isn't far different from blacksmithing, so he can make a roll with a negative modifier of –15% (resulting in a total of 65–15=50%). On the other hand, during the return to Burgos, one of the artisan's cart wheels breaks, and Sitorio decides to repair it: the GD indicates that he'll have to roll at half his normal Craft percentage, as carpentry has nothing to do with his area of expertise, blacksmithing (resulting in 33%, since 65/2=32.5).

3 The Bribery skill of previous editions of *Aquelarre* now falls within the realm of Commerce.

Crossbows (Perception)

Arms Skill for Soldiers or Nobles

This arms skill allows a character to use any type of crossbow, whether designed for war or for hunting. Crossbows are widespread across the peninsula during the Middle Ages. For more information, see Chapter IV (page 134).

Discovery (Perception)

With this skill a character can notice things that a simple glance would not normally be able to detect, whether consciously or not. With Discovery, for example, he could inspect a room to find secret doors, search inside a chest to find a concealed false bottom, note a hidden weapon among the folds of a person's clothing, locate a thief hidden in the shadows — which requires an opposed roll between his Discovery skill and the thief's Stealth skill — or spot an enemy army approaching his location[4].

Disguise (Communication)

Unlike our modern conception of disguise, this skill doesn't involve use of costumes or makeup — which are almost non-existent in the Middle Ages and seldom used — but instead is the ability of a character to pass himself off as someone he isn't really, using clothes, behaviors, and well-studied gestures. With it, a PC can pretend to come from a city or region different than his own, have a different profession, or be of a social position other than his true one; even to pass as a person of the opposite sex, although this last should probably be at least Very Difficult (–50%).

Dodge (Agility)

With this skill, a character can avoid an opponent's attack using his flexibility, swiftness, and reaction speed, and a certain amount of intuition that not everyone has. Nonetheless, some attacks can't be dodged, such as those coming from projectile weapons — arrows, darts or stones. This skill is described in complete detail in Chapter IV (page 126).

Drive (Dexterity)

This skill is used to control and drive any type of animal-drawn vehicle, such as carts, wagons, carriages, or even plows. Most of the time a dice roll won't be necessary, but in some situations — if the animals rear up, the vehicle loses control, a wheel breaks while traveling at speed, a maneuver is made that the animals are not used to such as a violent turn, hard breaking, driving the vehicle at top speed — it is necessary to make a skill roll to determine the success of the action.

Eloquence (Communication)

This skill represents the ease of a character's vocabulary and glibness, his rhetoric and dialectics. With it a character can convince another of a specific argument, changing that person's opinion to something more beneficial to himself: ask a castle guard not to search his wagon, convince someone that he was in a tavern the whole time, assure a local lord that he is harmless so that he may pass freely through his lands, or persuade an abbot to allow him to browse that beautiful codex he so jealously guards in his library. The skill can also be used to lie most sincerely, although in this case the character's Eloquence roll should be opposed with an Empathy roll by the person who is being deceived.

However, this skill can't be used to force an NPC to attempt actions entirely impossible or unthinkable for him; for example, it won't convince a rich merchant to make the character the heir to his fortunes over the course of one evening; or things that go contrary to the ideals of the character who is being convinced — it can't, for example, persuade the guard of a cell in which the character is imprisoned to let him go free simply because of his glibness. Nor can it be used to reduce the price of an object — Commerce exists for that purpose — nor to seduce a member of the opposite sex — we have Seduction to do that — nor used against another Player Character, no matter what is rolled.

Finally, if Eloquence is used in a language other than the character's native tongue, use the Combined Roll rule (see page 77) with Eloquence and the language in question.

Empathy (Perception)

This skill represents the ability for a character to grasp the emotional state of another person, to get them on his side, and even know that person's frame of mind even if he tries to hide it. A successful Empathy roll allows the character to know whether the person he speaks with is lying — with an opposed roll against the other person's Eloquence, whether his apparent sympathy hides jealously and hate, whether he is suffering inside, although continually smiling, or even if beneath the friendly face lies a cold, calculating mind, perhaps one not even human[5].

Games (Culture)

This skill indicates the knowledge a character has about everything related to games of chance or board games during the period: the rules, standards, and customs associated with them, etc. In those games that don't involve chance, such as chess, all participants can make a roll for this skill to determine who wins; but in games of chance, such as cards or dice, an opposed roll of the Luck characteristic is used, not this skill.

A successful Games roll allows the character to perform trickery during the course of a game, or to detect if another participant is doing so, and what type it is.

4 This skill joins under one heading the old skills of Searching and Noticing.

5 In previous editions of *Aquelarre*, this skill was called Psychology.

Heal (Dexterity)

If the Medicine skill indicates the character's theoretical knowledge about anatomy and the treatment of illnesses, this skill covers all those practical methods for healing that don't belong exclusively to medical science; treatments very similar to today's first aid[6]. Therefore, with a successful Heal roll a mortal wound can be stabilized, bleeding staunched, an arrow removed, a drowning victim resuscitated, or a fainting person revived. For more information about the use of the Heal skill, check the section about *Healing* (page 114).

Jump (Agility)

This skill represents a character's ability to carry out all types of jumps, whether for height or distance. Assuming he has taken a running start to gain momentum, a successful Jump roll allows a character to make a vertical jump equal to his height or a horizontal jump equal to twice his height. If making a jump without a running start, the distance traveled is reduced by half. On a critical success the GD may increase the distance jumped a reasonable amount[7]. A Jump roll also allows a character to carry out simple acrobatics, including turning in the air to land safely from a fall, as explained in the section about health and wounds (page 106).

Knives (Dexterity)

Arms Skill for Townsfolk, Soldiers, and Nobles

With this arms skill a character can use all types of small, bladed weapons in hand-to-hand combat, such as the gumía, bracamante, daga, etc. For more information, see Chapter IV (page 134).

Language (Culture)

The character's percentage in this skill indicates his fluency in speaking one particular language: each of the languages a PC knows is treated as a different Language skill with a distinct percentage: for example, if he knows Castilian fully and a bit of Catalan, he has Language (Castilian) at 100% and, perhaps, Language (Catalan) at 30%.

Any language that is entirely unknown starts at 0%, and the Culture percentage isn't added to it until a minimum vocabulary is learned — i.e. raising the percentage of the skill to at least 5%. This skill only measures the knowledge of speaking the skill; to read or write it, a separate skill is used: Read/Write.

Although the GD can sometimes request a Language roll to understand a complicated conversation or to hide the character's accent, these shouldn't be common, since, as we said before, the percentage of the skill indicates the character's fluency with this specific language, as reflected on the table below.

At the Game Director's discretion, all characters who live for a while in an area with a language they have not yet mastered (less than 81%) can receive free Experience Points to be spent exclusively on improving that language.[8]

Language Fluency

Language %	Degree of Fluency
01–20%	The character only knows single words and a few simple phrases.
21–40%	Although the character can express himself in the language, it still requires a lot of effort to speak it and make himself understood.
41–60%	The character knows how to make himself understood without trouble, although he has a distinct foreign accent.
61–80%	He speaks fluently with a slight accent that can be hidden with a bit of extra effort.
81–100%	Native language. He not only speaks it fluently, but also thinks in this language.

Legends (Culture)

All a character knows about legends and popular tales is reflected in this skill. With a successful Legends roll, the character can discover the particulars and weaknesses of a legendary being, know the most extensive superstitions and beliefs in an area, or the stories and mythical fables surrounding an event, person, or place, though the information obtained should be used with caution, since legends aren't always entirely true.

However, we remind the Game Director that a character's percentage in his Legends skill corresponds to the stories and tales of where he grew up, so that the Game Director is free to impose a larger difficulty on the roll — and consequently greater penalties if the roll fails — when the character tries to remember legends from an area far from his place of birth: for example, for a Galician PC who has 60% in Legends it might be Difficult (–25%) to remember a Catalonian legend, or Very Difficult (–50%) for an Arabic one.

Listen (Perception)

Whenever a character uses his sense of hearing, he is using this skill. With it he may be able to hear noises that in normal circumstances might pass unnoticed: noting how to pronounce someone's name in the middle of a tavern fight, perceiving sounds however soft they are, listening to a conversation through a closed door, or even hearing those noises you might otherwise have paid no attention to — the sound of footsteps approaching while you sleep. This skill is frequently rolled in opposition to a Stealth roll of a character who wishes to move in silence.

6 This skill was called First Aid in previous editions of *Aquelarre*.

7 Currently, the record for length is roughly nine meters, and for height about two and a half meters, but bear in mind that we are talking about modern professional athletes.

8 For each year living in the area, the PC gains Experience Points equal to the lesser value of Culture or Perception; these points can only be used to raise the percentage in the Language.

Consilium Arbitro: Languages in the Peninsula

Far from the restricted linguistic and grammatical norms of today, Medieval Spain is especially rich in dialects and languages. So that players and GDs of *Aquelarre* have some basic notion of the languages, both living and dead, that are most used in the Peninsula during the Medieval period, we offer the following list:

Andalusian: The popular dialect of the Nasrid kingdom of Granada and the Moors of the Peninsula, composed of a mix of Castilian, Arabic, and Catalan words, used only for spoken communication, never for writing or liturgy, for which Arabic is used instead.

Arabic: The official language of the Nasrid kingdom of Granada, known by the Moors throughout the Peninsula, and by a good number of the wise and erudite individuals of the time, as there were many Muslim writers who wrote their books in it.

Aragonese: A popular language used throughout the Crown of Aragón, which, at the beginning of the 15th century, is progressively disappearing in favor of Castilian.

Asturleonese: A Romance language used by the rural strata of the Asturian region and part of León and Cantabria. Also known as "Bable."

Castilian: Also called "Spanish," it is the Romance language popularly used in the Kingdom of Castile, made official by Alfonso X, and the most extensive in the Peninsula.

Catalan: Called both "Catalán" and "Català," this is another of the Romance languages of the Peninsula, popularly used throughout Catalonia, in the Balearic Islands, and in the Kingdom of Valencia.

Euskara: Also known as "Vasco" or "Vascuence," it is a language used in the Basque areas of a good part of the Kingdom of Navarre and the north of Castile.

Galician: Also called "Galicoportuguese," it is another Romance language used popularly in the Kingdom of Galicia and in Portugal, much used by troubadours and jugglers thanks to its rich sound.

Hebrew: The scholarly language of the Jewish people, used almost exclusively in literature, teaching, and liturgy, and rarely used in conversation.

Ladino: Also known as "Judeo-Spanish," it is a mix of Hebrew and words from Castilian, Catalan, Aragonese, and even Arabic, commonly spoken by the Jewish minority throughout the Peninsula.

Latin: Together with Arabic and Hebrew, this is the language of culture and science during the entire Medieval period, and although it is used in most cases in its written form, many priests and clerics also speak it fluently.

Mozarabic: The language spoken by Mozarabic Christians in the Kingdom of Granada, with diverse Castilian and Arabic words. Unlike other Romance languages, Mozarabic is always written with Arabic characters, not Latin.

Longswords (Strength)

Arms Skill for Nobles

This arms skill permits a character to use any type of two-handed sword, such as alfanjes or montantes, in hand-to-hand combat. For more information about its use, see Chapter IV (page 135).

Maces (Strength)

With this skill a character is able to use all types of maces or clubs in hand-to-hand combat, no matter their size or weight, such as the maza de armas, the martillo de guerra, or the clava. For more information see Chapter IV (page 137).

Magical Knowledge (Culture)

If a character in *Aquelarre* wishes to familiarize himself to the mysterious world of magic, he needs this skill, as it represents knowledge about all types of magic arts: rituals, instruments, elements, formulas, invocations, conjurings, etc., but we are speaking of knowledge at a theoretical level only, not a practical one: to cast a spell, the character must know the spell separately from this skill. A successful roll for this skill allows the character to read grimoires written in intricate hermetic languages, recognize a spell by examining the remains of the components used it its making, or analyze old magical relics and artifacts of forgotten origin. Magical Knowledge can also be used to recognize the specific magical abilities possessed by certain creatures of the Irrational World, information much more academic and "scientific" — if we can call it that — than what is offered by the Legends skill, although only details relating to the world of magic and its usage.

Exemplum: During a nighttime visit to the Jewish cemetery of Burgos, Lope and his companion from court, the Jewish alchemist Micael Benisha, wish to find the strange components that the latter needs. There the two discover a repugnant creature, no larger than a child, feasting on putrid human remains. The player taking the part of Micael makes a Magical Knowledge roll to reveal as much as he can about such a strange creature. The roll is a success, and the GD informs him that the thing is a gul, a corpse-eating creature that dwells in cemeteries and which has in its eyes a small black stone that, together with its blood, serves as a magical component for certain spells. If, instead of rolling for just Magical Knowledge, he had made a combined roll of Magical Knowledge and Legends, he could have remembered hearing about the power of its terrible howl, that paralyzes everyone who hears it...

Medicine (Culture)

Medieval medicine, especially in the Christian kingdoms, is not very advanced, basing all its diagnoses and treatments on the old studies of Roman and Greek doctors; especially Galen, whose theory of the equilibrium of the four humors in the body dominates all medicine until the Modern Age is well underway. The Jews and

Arabs, however, know techniques for curatives and diagnosis much more advanced than the Christians, as demonstrated by the great medical studies that are published in the Arabic language throughout the Middle Ages.

This skill, then, represents the character's level of knowledge about medicine and anatomy, permitting him to diagnose and cure illnesses, wounds, or poisonings, as long as adequate medical equipment is at his disposal — medicines, enemas, leeches, bandages — as well as time and rest on the part of the patient. For more information, check the section on *Healing* in Chapter III (page 114).

Memory (Perception)

This skill determines a character's capacity to retain information and the ability to quickly access his memories of past experiences. With a successful Memory roll — which should always be at the request of the Game Director, never at the player's own initiative — the character can remember details he may have overlooked: a name lost in the memories of childhood or a face glimpsed once among a multitude. Furthermore, if the GD thinks that one of the players has forgotten an important element of the adventure currently being played, he may make a Memory roll for the character to recall it, and thus get the party back on track.

Mineral Knowledge (Culture)

This skill represents the knowledge a character has about all types of minerals, metals, and earths, which can permit him to identify them and know their properties. With a successful roll, the character could, for example, distinguish a gold coin from a base imitation simply by looking, recognize a fertile parcel of land from an arid one, locate a vein of silver within a mine, know the type of stone extracted from a specific quarry, or even orient himself within the interior of a cave by following the flow of water or air currents.

Music (Culture)

Medieval music within the peninsular kingdoms of the 14th and 15th centuries is a mix of diverse musical traditions, such as Sephardic songs, Christian compositions, Andalusian and Arabic chants, the surviving Mozarabic rites, new French influences, and the Gregorian chants imposed on Christian liturgy since the 12th century.

This skill represents a character's musical knowledge; as much at a theoretical level, such as reading pneumatic notations — Medieval musical scores — or the capacity to distinguish influences or authors in a particular melody, as at a practical level. The character can play an instrument, which should be specified when a percentage above the basic value in Culture is gained. Other instruments can also be played, but they impose penalties of –25% to the roll.

The musical instruments commonly used in the Peninsula are the harp, mandolin, reedpipe, zither, bagpipes, flute, lute, organ, and vihuela (a stringed instrument something like a guitar, plucked with a plectrum or fingers, or played with a bow), although many other types existed.

Pick Lock (Dexterity)

This skill measures the ability of a character to manipulate the old mechanical gadgets that are common at the time, although it is used especially for opening locks on doors, coffers, and similar things using picks and wires — if those are not available, the roll for Pick Lock should have a considerable penalty and the lock will be unserviceable after it is forced — as well as for removing devices such as traps, lures, etc. In cases where the GD wishes to increase the difficulty of opening and manipulating locks and other types of mechanisms, we remind you that in the Medieval period, these types of appliances are much larger, bulkier, and simpler than their counterparts today, and therefore only those lock workings crafted by true master artisans should be considered a challenge for the characters.

Plant Knowledge (Culture)

All that a character knows about the world of plants is reflected in this skill. With it, the character can easily identify all types of herbs and plants and their natural properties: curative, nutritional, or harmful. It also allows the character to know what type of flower grows in a specific environment, where to sow a crop for best yield, or where to find a specific plant. It is also possible to make a combined roll of this skill with Discover to forage for food or to find a particular herb.

Read/Write (Culture)

This skill represents the character's ability to read and write in all the languages he knows — if he doesn't have a skill for the corresponding language, the PC knows neither how to read or write that language. A successful roll permits him to quickly read a written text, copy paragraphs from an old tome, successfully falsify an official document[9], write calligraphy with big, beautiful letters in a book of liturgy, translate a book from one language to another — assuming he knows both languages, of course — or browse through the volumes of a library or record their knowledge for posterity. However, the percentage used for the Read/Write skill can never be higher than the percentage in the corresponding Language skill.

Exemplum: The Jewish alchemist Micael has acquired free access to the well-stocked library of the monastery of Silos, thanks to Lope's contacts at court, where he located an old Arabic text he needs for his studies. Micael has a 60% in Read/Write, but in Language (Arabic) he has only a 40%, so that in reading the book he can roll only at 40%: he obtains a 34, sufficient to find what he wished to know.

It is necessary to clarify that in the Medieval period the custom of reading in silence is not common, and a minimum

9 The Read/Write skill encompasses the old skill of Falsifying, although whenever it is used for forging a document, the GD should impose a greater difficulty on the roll.

rating of 50% in Read / Write is needed to do so. If the character has less than this percentage, he reads everything out loud, though he can decide whether to declaim it in a loud voice or prefers to whisper what he is reading.

Ride (Agility)

This skill indicates the ability of a character to ride horses, mules, donkeys, or burros[10]. With just a 15% rating in the skill (or 5% for mules and burros), the character is able to stay mounted without too much trouble, as long as the animal travels at a walk; but he makes Ride rolls to avoid having it rear up, to keep it calm if engaged in combat, if he wants it to travel at a trot or gallop, or to make it perform some sort of jump or other such stunt. Failure at the roll means that the rider can't control the mount, and he will fall off if he rolls a second failure or a blunder. Falling from a moving horse is equivalent to falling from a height of 3 varas, meaning the rider receives 1D6 Damage Points.

For those who ride to battle on horseback, as mentioned in Chapter IV (page 130), fighting from horseback is a Combined Roll (see page 77) of Ride and his weapon skill.

10 If adventures occur in locales as distant as the ends of Africa or India, it is the choice of the GD whether the Ride skill also includes animals as exotic as the camel or the elephant.

Run (Agility)

Despite its name, this skill doesn't indicate the distance or speed a person can travel when running — which we shall speak about in Chapter IV (page 120) — but instead his endurance in long-distance races, his ability to leap obstacles, the additional effort he can apply when sprinting, and even the ability to perform particular tricks during a chase.

Seduction (Appearance)

With this skill, a character can have the most intimate possible relation — to put it politely — with a member of the opposite sex, or even with the same sex if both characters share similar tastes in carnal matters. Of course, as is the case in real life, the game of amorous conquest is not *llegar y besar el santo* ("come and kiss the saint" or "as easy as pie"), so to completely seduce a character, the PC has to succeed with three consecutive Seduction rolls. Friendship is initiated with the first roll, in which the pair share confidences and intimate secrets — which can be very useful for digging up information. The second roll indicates a true confidence between the pair, resulting in hugs, kisses, and petting; and finally, after the final roll, the character comes to the bed of

the other person — or to some other reserved and discreet place, if the person is not very prim[11].

Clearly, a single failure in any of the three rolls stops the entire process, and the PC will have to start from the beginning, while a blunder in any of the rolls signifies that the PC has gravely offended the other person, with all that entails, if the person is vindictive or has a family disposed to cleanse its honor of such affronts.

As you have already seen, this skill doesn't depend on any of the seven principal characteristics, but instead on a secondary characteristic, Appearance. Nonetheless, its use doesn't differ from any of the other skills; at most, it may permit the PC to raise his Seduction percentage above 100% more easily if he has an Appearance higher than 20.

Shields (Dexterity)

Arms Skill for Soldiers and Nobles

This arms skill allows the use of any type of shield in combat to block and deflect attacks received, including protection from arrows and darts. For more information, see Chapter IV (page 143).

Shiphandling (Agility)

With to this skill a character can work any type of vessel that plies the seas in the Medieval period, from a simple rowboat to an immense warship, including pirate slave ships, commercial vessels, Italian argosies, or swift corsairs. It must be taken into account that small boats can be worked by a single character who makes the roll, but larger vessels need a minimum crew to be sailed, so that in those cases it is common to have a combined roll of this skill with Command. Furthermore, the Shiphandling rolls a character makes can be modified by the state of the water (high waves, chop), the weather (gales, tempests, fog, storms) or the vessel being used, since not all have the same sailing characteristics.

Sing (Communication)

Whether performing a troubadour's song of love, a sacred Gregorian chant, or the accompaniment of a court dance, the character who masters this skill knows how to fine-tune his voice. In a way similar to how language skills work, a PC's percentage in Sing indicates the cadence, pitch, and modulation his voice is capable of — in short, how prettily he can sing — so that he will rarely have to make rolls for this skill, except in specific cases: an important performance, to achieve a specific tone, or even to sing a melody that moves the heart of a demon from hell.

Sleight of Hand (Dexterity)

Through the use of this skill, a character can perform small tricks of juggling with objects the size of small balls, oranges, or even knives—for which he suffers a penalty to the roll — as well as to use his agile hands and visual deceptions to hide small objects before the very eyes of an audience, as in the case of a shell game.

Besides all this, the manual speed and coordination that this skill lends can be used to steal small objects that someone carries on their person, like money purses hanging from belts, papers or notes tucked away in pockets and sleeves; or even rings, earrings, and other pieces of jewelry. To carry out the theft, the character makes an opposed Sleight of Hand roll against the victim's Discovery roll — if tried against another PC, the Game Director should make that roll secretly so that the player doesn't suspect he is being robbed. A success on the thief's part indicates that he gets the object, while a success on the part of the victim indicates that he is aware he is being robbed. In case of a success by both parties, the victim discovers he is being robbed, but the thief acquires the desired object. A critical success on the thief's part means that he got the object without the victim being aware at all, while a critical success on the victim's part means that he realizes he is being robbed before the thief touches the object, which allows him to avoid the theft[12].

In any case, we remind the GD, and any *amigos de lo ajeno* characters (those who pretend "friendship to foreigners"), that in the Middle Ages robbery was punished severely: usually they cut off the thief's hand and *aquí paz y después gloria* ("that's that", literally: "peace here and then glory").

Exemplum: During a visit to the Plaza Mayor of the marketplace in Burgos, a young hussy of a thief, going by the name of María de Cañas, comes close to Lope in the crowd, hoping to relieve him of the weight of the purse hanging at his belt. To carry out that action, the GD notes that it is necessary to make an opposed roll of María's Sleight of Hand skill versus Lope's Discovery skill. Both players roll the dice: María obtains a success (she rolls a 34 and has a 65% in Sleight of Hand), as does Lope (who rolls a 48, below the 60% he has in Discovery). Within the scope of the game, Lope recognizes that a young woman has taken his purse without his being able to stop it. María, upon seeing that she has been discovered, gives him a hefty kick in the shin without uttering a word; while he howls in pain, she has enough time to flee the plaza with his money in her grasp.

Slings (Perception)

Arms Skill for Townsfolk

This arms skill allows a character to use any type of sling — one of the best-known projectile weapons on the peninsula in the Middle Ages; especially among shepherds and other caretakers of livestock, but also used during battle by professional slingers. For more information, see Chapter IV (page 136).

Spears (Agility)

Arms Skill for a Soldier or Noble

With this skill, a character can use all types of spears in hand-to-hand combat, regardless of size or weight, such as the lanza corta, the lanza de caballería, etc. For more information, see Chapter IV (page 136).

11 If the Game Director considers it pertinent, he can oppose the PC's Seduction roll with a Temperance roll for the NPC who is being seduced, especially when considering the NPC's importance to the course of the adventure.

12 This skill unites under one heading the two previous skills of Sleight of Hand and Thieving.

Staves (Agility)

Arms Skill for Townsfolk

With this skill, a character can use all sorts of batons or staves in hand-to-hand combat, such as the bordón or the bastón de combate. For more information, see Chapter IV (page 138).

Stealth (Agility)

If a character wants to pass unseen, this is the skill to be used. With it he can move as quietly as possible, mix in with a crowd to escape pursuit, or hide in the shadows to avoid being seen. It is common for Stealth rolls to be modified by the Game Director, taking into account the specific situation around the character's, since the weather (clouds, rain, snow), surrounding objects (rocks, trees, fallen leaves, walls), or the time (night or day) can help or hinder the character's intent to pass unnoticed. It is very common to oppose the Stealth skill with the Discovery or Listen skill of those who could notice him[13].

Swim (Agility)

Whenever a character wishes to swim or dive he uses this skill, which represents the ability to move through water, whether on top or below the surface. Success with this skill allows the character to move up to 3 varas in a single action, more if a critical success is rolled; a failure indicates only that he does not move this round, but he should take care; if he has three consecutive failures or a blunder, he begins to drown (see the rules for Asphyxiation on page 106). Swim rolls can be modified by the state of the water (an agitated river, strong currents, tempestuous weather, etc.), the weight of any objects he carries, and the armor the character is wearing.

Swim can also be used to rescue a person from the water, but the Swim roll is reduced to half its percentage, on top of which the Game Director may impose any other penalties he considers appropriate.

Swords (Dexterity)

Arms Skill for Nobles

With this arms skill, a character can use any type of medium-length sword in hand-to-hand combat, such as the espada, saif, or estoque. For more information, see Chapter IV (page 135).

Taste (Perception)

This skill represents a character's ability to smell and taste. The higher his percentage, the more refined those two senses are, permitting him to detect unfit food and drink, including poisons, with a mere sip; to smell aromatic or foul scents in the air — mere traces of a light perfume, the aroma of a plant, the stink of sulfur; or to distinguish between a refined, well-cooked dish and a simple, reheated garlic soup.

13 The Stealth skill comprises the two former skills of Discretion and Concealment.

Teach (Communication)

With this skill a character is able to teach things he knows in the most effective way possible, as much at a theoretical level as a practical one. It is an ideal skill for all who wish to become instructors and masters of other characters, whether PCs or NPCs. With Teach, they can raise the student's percentage in a skill, as explained in the *Teaching* section of this chapter (page 95).

Theology (Culture)

This skill represents what a character knows about the doctrines, dogma, liturgy, rites, and history of the religion he follows, whether Christianity, Judaism, or Islam. With a successful Theology roll he can know, for example, the Rule that governs a Cistercian monastery, how to distinguish a bishop from an archbishop, which saint to pray to for valor in combat, where precious objects are likely stored in a synagogue, or which verse of the Koran can be used to ward off the evil eye. Naturally, Theology is a primary skill for all those who wish to perform rituals of faith.

Since the three religions practiced on the Peninsula have some points in common, a PC may know things about the other two to which he does not belong. For this, he should make a roll against his Theology skill with a penalty of –50%, unless he has the Language skill used in the religion he wishes to know something about: Latin for Christianity, Hebrew for Judaism, or Arabic for Islam. If he does, he may instead roll the Language at –25%; but the modified Language score can't be higher than his basic Theology score.

Exemplum: The alchemist Micael is perusing a paragraph of an Arabic book he managed to locate in the monastery of Silos, which states that the invocation described there must be performed at the time of the al-Magreb prayer. The GD tells him that he can discover the significance of that sentence if he succeeds at a Theology (Islam) roll. Unfortunately, Micael has a Theology score of 30% focused on Judaism; with a 50% penalty, he has a total of –20% for the roll. On the other hand, he has 40% in Language (Arabic), so he decides to use this score, which is reduced by –25%, leaving him a 15% (below his Theology (Judaism) score). He rolls the dice and obtains a 14, sufficient for success: the GD tells the alchemist that this prayer is made by Muslims at nightfall.

Throw (Agility)

By means of this skill, a character can throw objects to strike a specified spot with precision: tossing a weapon to the hands of a friend, pitching a ball through a hole, catching a rope with a grapnel on the ledge of a building — or to use a throwing weapon: (knife, hand axe, rock, etc.) — although this last topic is spoken of at length in Chapter IV (page 121). Any object that can fit in the hand and is balanced can be thrown a maximum distance in varas equal to the charac-

ter's Strength; if it is bigger or unbalanced, the distance should be considerably reduced. If the Game Director sees fit, an object can be thrown a farther distance by applying a –5% penalty for each additional vara.

Torture (Communication)

Life in the Medieval period is hard and difficult, and this common skill for soldiers, bandits, and inquisitors reflects that. The PC can pry information from a person using physical and psychological methods — but violent ones, in either case. The intention is to get useful information, so this skill is more about asking the right question and sifting through the answers of the victim than actually applying hot irons — or threatening to.

If used as a form of intimidation, without the desire to actually do physical harm to the target, the character's Torture roll is opposed by the Temperance of the victim: if he wins this opposed roll, the tortured person tells the PC what he wishes to know.

In cases where the character opts to use physical torture, the same opposition of Torture and Temperance is used, but the Temperance roll has a –25% penalty. If the PC fails his Torture roll, he injures his victim, causing the loss of 1D6 Life Points; if he blunders the Torture roll, the tortured person dies from it.

A critical success in either intimidation or physical torture supposes that the torturer automatically wins the opposed roll and the victim immediately talks.

Track (Perception)

With this skill a character can follow the trail of an animal or a person by means of observing the terrain, such as tracks in mud or snow, excrement left behind by the animal, fur on a bush, broken branches on a trail, offal left behind after feeding, etc. It permits stalking a person in a city or an animal in the wilderness, following without the target becoming aware — although this use of Track requires an opposed roll against the Discovery skill of the person or animal being pursued. Also, this skill allows the user to disguise his tracks to avoid being tracked by other characters — although it also slows his progress; or to locate shelter, food, prey, water, and everything needed to survive the outdoors in the wilderness.

Secondary Characteristics

Coming to this point in the chapter, you already know what Characteristics are and how they are used with skills. Now it's time to discuss a handful of features that, although they are called Secondary Characteristics, have great importance in *Aquelarre*. Some, such as Luck, are considerably more elusive than the Primary Characteristics and Skills; others define the beliefs and the mental and physical health of a character, such as Rationality/Irrationality, Temperance, or Life Points; while the remainder describe the character's external appearance — Appearance, Height, Weight, and Age.

Luck

On the one hand, this characteristic represents the PC's lucky star, his good fortune, his happy chance; in short, his *potra* ("filly"). But it also symbolizes the guts and grit we all have to a greater or lesser extent. It's what we draw upon in those difficult occasions when all seems lost, when we tempt fate — never better said — and throw caution to the wind. It is thanks to Luck that a character in *Aquelarre* may be able to confront difficult situations with a bit more confidence in himself, and even emerge victorious from challenges that at first seem impossible to overcome. Let's look at how it can be used in the game.

As we saw in the previous chapter, Luck is calculated by adding a PC's Perception, Communication, and Culture, which gives us a number between 15 and 60. Luck is used in the game in two distinct forms, which we call Initial Luck and Current Luck in order to distinguish them.

Initial Luck is used like a skill: it measures the character's percentage chance of fortune and luck. This is what a character uses when the Game Director asks for a Luck roll when a situation arises in which chance can determine the PC's action. You know, when everything depends on coincidence and having a stroke of luck: Is there a branch to grab when I fall from a cliff? Is the book I'm seeking among those I quickly took from the shelf? Is there a black goose feather in this barnyard for the talisman I'm preparing? The roll is made in the usual manner: if it succeeds, the character has a stroke of good luck — there is a branch to grab, he has found the right book, he finds a black goose feather — if it fails, we are very sorry, but such is life.

Of course, if the Game Director sees fit, he can assign a difficulty level to the Luck roll to suit the specific situation.

Exemplum: Lope decides to find out where the thieving girl who stole his money in the plaza is. Toward this end he has been making investigations in the least-recommended parts of town accompanied by his friend Micael, recently returned from Silos. Thanks to the whisper of an old beggar, the courtier discovers the woman's name, Maria of Cañas, and that she often meets with others of her ilk in a tiny tavern on the outskirts of Burgos, called The Trotting Colt. Without thinking twice, Lope and Micael go there at nightfall to try to locate Maria: the Game Director tells Lope's player that he should make a Luck roll to determine if they see the thief tonight. The courtier has an Initial Luck percentage of 40%; he rolls the dice and gets a 34: Lope is lucky, because he no more than enters the place than he sees the face of Maria through the smoky air from the chimney.

The other way of using Luck, which we call Current Luck, allows a character to modify the results of dice rolls made during the game. To do this, the player must declare that he is using luck before — we repeat for those in the back: *before* — rolling the dice; we then roll the dice and spend luck based on the result obtained, as follows:

- If the roll is a failure, the player subtracts the difference between the number rolled and the minimum roll needed for success from his Current Luck. To all effects, the roll has been barely successful. But if the difference is greater than the character's Current Luck, then all his luck is all spent and the result is still a failure (now you know how traitorous luck can be).
- If the roll was a success, there is no need to spend Luck to change the roll, but 1 point is still deducted from Current Luck, for the trouble.

As you can see, Current Luck is reduced as it is spent, and it can fall even to 0, but this doesn't happen with Initial Luck, which is never modified except when the values of the characteristics it is based on change. No matter how much Current Luck may be reduced, Initial Luck maintains the same percentage, and any pertinent rolls are made against Initial Luck.

Nothing stops a player from using his character's Current Luck to modify the roll of another player's character, sort of donating Luck, as long as this is announced before the roll — we repeat again, *before* — using it as a positive modifier (Luck *can't* be spent to make another character's roll fail, but see the Consilium Arbitro below) and, most importantly, as long as both players agree to the donation.

Finally, anyone who likes to twist the rules to his favor must remember that Luck can be used only to gain normal successes: if a specific roll requires a critical success, Luck can't be used to raise its percentage and therefore gain a critical result. Critical successes are always performed using a skill's normal percentage.

Exemplum: Without thinking twice — a great error, for sure — Lope launches himself at the pickpocket, and grabs her by the arm before she knows what is happening, intending to take her from the tavern through a back door. Maria — a woman who doesn't like being grabbed, much less forced — spins and puts all her ire into a kick aimed at the courtier's crotch. Lope, who expected a certain amount of struggle, decides to dodge Maria's attack. He only has a miserable 20% in Dodge, but announces before the dice roll that he is going to spend Luck. A wise decision, since the dice roll results in a 56: Lope spends 36 points of Current Luck (the difference between the 56 he rolled and the 20 that he needs for success). So he manages to dodge the accurate and probably painful kick Maria unceremoniously delivered, with the result that he can drag the shrew from the tavern. However, the courtier is left with only 4 points of Current Luck, though this makes no change to his Initial Luck, which still maintains a nice 40%.

You might ask how characters can recuperate the Current Luck they have spent. It is very easy: at the end of the adventure, their Current Luck is reset. This doesn't mean that players shouldn't consider a bit before spending Current Luck, as there is no knowing when it might be needed. It is recommended that the Game Director, if running a fairly extended adventure, give the characters a full or partial recovery of Luck points when they complete part of it.

Consilium Arbitro: Luck and NPCs

In principle, the secondary characteristic of Luck pertains only to players' characters, and no NPCs are provided with it to change their rolls (at the end of the day, the PCs are different from others even with something as fickle as chance). But you might also allow primary NPCs in an adventure, especially if they are enemies or antagonists of the PCs, to have their own Luck characteristic, calculated in the normal way.

But it is used differently. When a PC wants to use a roll to affect the NPC (attack him, cast a spell, or even a simple Empathy roll to see if he is lying), you, as GD, can declare that the NPC is using Luck to counteract the roll thusly: if the PC's roll fails, the NPC loses 1 point of Luck and the roll remains a failure; but if the roll succeeds, the NPC subtracts a number of points from his Current Luck equal to the amount the roll succeeded by, and the roll is considered a failure. If the roll succeeded by more than the amount of Current Luck remaining to the NPC, he loses it all and the roll remains a success. It is similar to the use of Luck by the PCs, but is used to make a roll fail.

Naturally, if the PC declares that he is going to use his Luck before the NPC does, the latter can't do so, but the opposite is also true: if the NPC declares his use of Luck to make the PC fail, the latter can't then declare he is using his own to obtain a success.

Temperance

In Medieval Christian doctrine, Temperance is — together with Fortitude, Prudence, and Justice — one of the four cardinal virtues which allow man to restrain his instincts and passions through his force of will. In *Aquelarre*, nevertheless, we wanted to go a bit further, without detracting from the essential idea.

Temperance measures a character's mental resistance; his tenacity, stubbornness, endurance, and mental fortitude. With it a character can coolly view scenes that might distress more delicate people, resist a session of torture without breaking down, or confront infernal terrors whose

mere appearance could demoralize a Roland reborn; assuming, naturally, that he has a good percentage in this characteristic.

Within the scope of the rules, Temperance is used in each of the following situations:

- Some creatures of Irrationality can provoke fear and terror in anyone who confronts them, whether because of their mere presence, or their use of specific unique powers, such as the Prey ability of the Abrazamozos. In those cases, as appears in the description of such creatures, the character makes a Temperance roll to overcome the terror this creature provokes.
- If the Torture skill is used on a character, an opposed roll between the torturer's skill and the Temperance of the victim, prevents giving in to the torture and pain.
- A successful Temperance roll must be made to overcome the effect of certain boons and banes the character might have. For example, if a PC has the Fear of Water bane, he must make a successful Temperance roll if he wishes to cross a river, however shallow it may be.
- Some spells also allow a Temperance roll to avoid the effects of the magic, if only for a few seconds, although we warn you right now that it is very difficult to maintain this degree of volition for very long.
- In certain situations, and always at the GD's discretion, a character should make Temperance rolls to overcome the vision of especially violent, bloody, or even Dantesque scenes: a field of battle hours after combat has ended, the lair of a goetic mage filled with the viscera of his victims, a glimpse of the infernal planes populated by demons and the damned, etc. If the roll fails, the character's mind breaks down with what he is seeing, and he suffers the consequences of such a brutal panorama: nervousness, nausea, vomiting, fainting, etc. Again, the Game Director is in charge of deciding the specific effects of failing a Temperance roll, basing the result on the roll itself and the type of scene that caused it.

Exemplum: Once away from the tavern, Lope and Micael try to pry from Maria the location of the money she stole from the courtier. What neither of the two realize is that the thief is also being sought by another person, a bruja of blackest magic and twisted heart, who uses one of her servants, a monstrous afriet (see Chapter X, page 381), to locate her. While Lope interrogates Maria concerning the whereabouts of his purse, Micael sees a winged being of terrible aspect arise from the shadows, roaring and

snarling in preparation to attack. In the description for an afriet we see that it's mere presence provokes terror, so the three characters: Lope, Micael, and Maria, must make Temperance rolls. The courtier and the thief are successful, but the alchemist isn't, so he watches petrified as this abortion from hell slowly approaches. Luckily, before anything disastrous can occur, Maria throws her knife at the afriet, distracting it just in time for Lope to grab Micael's arm and take off running with the thief, thinking to himself that he must ask Maria what sort of demon it was that they just saw.

A character's percentage in Temperance is not a fixed value; the possibility exists to raise or lower it according to the behavior a character demonstrates over the course of the adventures being played. The Game Director can award Temperance points to those characters who have comported themselves valorously during an adventure, or take them away if they have done cowardly things. In any case, the award or penalty shouldn't be more than +/–5%; 1% or 2% should be the norm — and should happen in especially significant moments of courage or cowardice.

Rationality/Irrationality (RR/IRR)

The world of *Aquelarre* is divided into two different and antagonistic realities. On one side can be found the rational world, to which belong the day, light, science, and faith; on the other side we find the irrational world, undisputed dominion of the night, shadows, magic, and the demonic. To reflect this dichotomy, each character in *Aquelarre* has one value in Rationality (RR) and another in Irrationality (IRR). The percentages of both characteristics always add up to 100%; if one rises, the other falls, and vice versa. Each reflects the firmness of the character's beliefs: the higher the percentage in one of these characteristics, the more confident the PC is in the existence of the reality he believes in. RR can't rise above 100%, although the same is not true of IRR, which can reach up to 200% (which means, of course, that RR drops to a sweet –100%).

Two other secondary characteristics — Concentration Points (CP) and Faith Points (FP), are calculated using the percentage in IRR and RR respectively, but of these we shall speak at length in Chapter V of this manual, where you can also find more information about Rationality and Irrationality (page 150).

Life Points (LP)

As we saw in Chapter I, a PC's Life Points (LP) are equal to his Vitality, and they measure his state of health. If they are untouched he is completely healthy; but as he receives wounds or suffers other types of damage — illnesses, poisonings — we subtract LP from his total until he can manage to recover them through healing, or loses so many that we find ourselves obligated to attend the funeral of our dear character.

For more information, check the corresponding section of the following chapter, dedicated to health and wounds (page 102).

Appearance (APP)

As you have already seen, none of the seven principal characteristics tell us about the physical appearance of our character: Is she a lovely maiden with blonde braids and silky skin? Or is he as ugly as Quasimodo? Or perhaps just a common, ordinary person?

To determine this, you need to consult Appearance, which indicates the measure of the character's physical attractiveness. The higher the value of Appearance, the better looking. So that you can have some idea of what sort of features correspond to each of the values in Appearance, check the following table and note in the APP section of the Character Sheet the exact type of features the PC has.

Appearance Table

Appearance	Features
1–5	**Absolutely repugnant:** Merely viewing your face can frighten children and cause nausea in those who see it, whether due to deformities, pustules, or warts.
6–8	**Markedly Ugly:** Your ugliness is bearable, although your face is easily identifiable in any crowd.
9–11	**Lackluster:** You have an utterly unremarkable appearance. You are not ugly, but neither does your appearance have any spark to it.
12–17	**Normal:** Well, what can we tell you, neither fair nor foul. A face like so many others.
18–20	**Attractive:** You are not what one would call a true beauty, but you have a certain *nosequé* ("I don't know what", from the French "*je ne sais quoi*") that makes other people fix their gaze on your face.
21–23	**Handsome:** Your face is lovely and everyone praises your appearance upon first seeing it, especially those of the opposite sex.
24–26	**Nearly inhuman beauty:** No one can turn away from the sight of your face, and all who see you recall your breathtaking beauty long after.

Besides measuring the character's beauty, Appearance is also used as a base percentage for the Seduction skill, so all who wish to emulate the adventures of the protagonists of the *Libro de Buen Amor* (*Book of Good Love*) should guard their Appearance. While it is practically impossible to improve it — it is said that some specific spells can do so — it is much easier to reduce it, especially if you spend all day involved in combats and skirmishes, where scars are the order of the day.

Age, Height, and Weight

To end this section dedicated to the secondary characteristics, let us speak about Age, Height, and Weight, characteristics that almost explain themselves, as they are exactly what they represent. The first, Age, is the years a character has been alive, an especially important characteristic for those PCs who are playing long campaigns, in which years pass, inexorably bringing a character closer to the aches and pains brought on by old age (see the *Aging* rules in Chapter III, page 106).

The others, Weight and Height, tell us the character's weight in pounds and height in varas and feet, values that rarely change over the course of an adventure, and serve to describe the external appearance of a character, or for those situations in which it is important to know how much a PC weighs or how tall he stands: can those rickety stairs bear your weight? Can you reach that book at the top of the shelves? See the Table of Height and Weight on page 52.

Improving Characters

Just as happens over the course of our own life, characters in *Aquelarre* live through all types of situations and experiences, with the passing of the years and the adventures the Game Director is good enough to present to us. Although in many adventures they may suffer considerable losses — of money, of friendships, or even one limb or another — in others, on the other hand, they receive valuable rewards in the form of riches, lands, contacts, or — of course — knowledge. As a character uses his aptitudes and skills, they gradually improve, as with everything learned in this life. Furthermore, as the old saying goes — which suits perfectly here — *No sabe más el diablo por diablo, sino por viejo* ("The devil knows less from being the devil, than from being old").

Experience Points (XP)

The growth of a character in *Aquelarre* is represented in the game through the gradual increase of his skills, which happens with the passage of time, especially if the PC dedicates that time to study or to participating in adventures. To represent this improvement, each time a character completes an adventure, trains in a skill, or simply completes his daily obligations, he receives a number of Experience Points, which he spends to improve the percentages of skills he has used.

Naturally, the better trained he is in a discipline or more knowledgeable in a subject, the more difficult it is to improve, which means spending more Experience Points as his percentage score increases, which is reflected on the *Table for Improving Skills* below, it is much easier to add 5% to a skill that is currently at 20%, since everything learned seems new, than if it is at 80%, where little remains to know about this ability.

It also takes more effort if we want to raise the percentage of skill that is currently a negative number, or if we want to raise a skill to higher than five times the level of the characteristic on which it is based — for example above 75% if it is a skill based on an ability of level 15. In these cases we are not just learning, but stretching beyond our innate abilities, which is reflected in the large number of Experience points it costs. However, since there are always exceptions to the norm, skills that are based on Culture can be raised with no trouble; it as if everyone had a level 20 in Culture concerning the improvement of skills, which allows us to go to 100% with no impediment.

Now that we know how we can spend XP, the it's time to learn how to gain them and to which skills they can be assigned. For this, we are going to talk about three methods for improving a character in *Aquelarre*: Experience, Teaching, and Exercising a profession.

Table for Improving Skills

Skill Percentage Desired	Cost in Experience Points
0 or less	10 XP to raise +1%
1–30	1 XP to raise +1%
31–60	2 XP to raise +1%
61–80	3 XP to raise +1%
81–90	4 XP to raise +1%
91–100	5 XP to raise +1%
Above the base Characteristic x5	10 XP to raise +1%
101 or higher*	25 XP to raise +1%

*Increases above 100% are considered in very specific cases and only permitted with the approval of the GD.

Experience

This first method of gaining Experience Points is the most common, one which occurs whenever an *Aquelarre* adventure ends — or part of an adventure, if we are dealing with a long-lasting quest. The Game Director rewards all the characters who have participated in the adventure with a number of XP based on the greater or lesser difficulty of the adventure — between 10 (very easy) and 100 (nearly impossible), on the actions the characters carried out, on the ideas — successful or not — the players presented, and on how well or poorly they portrayed their characters.

Although it always falls upon the GD to determine the exact number of XP assigned to each character, we present a small table so that Directors with less experience in the game can know approximately how many they should award to each player[14]. In no case should more than 100 XP be given to a single character for an adventure, and this only in extreme cases.

Experience Points gained with this first method can be used only to raise those skills that were used successfully during the adventure in which they were awarded. Whenever a success is gained on a skill roll, mark that skill with an "X" — if you look at the Character Sheet you shall see that there is a box for doing just that beside each rating — and then, at the end of the adventure, you'll know exactly which skills you can spend your gained XP on.

As is the case with the other methods of gaining XP, all Experience Points acquired at the end of the adventure must be spent at that time; you can't save them for later, nor mix them with others gained from teaching or from exercising a profession, much less use them to raise those skills that are not marked with an "X." It may happen, and on some particular lamentable occasions it does, that a player finishes an adventure without having marked any of his character's skills. If this case occurs, the GD can decide which skills XP can be spent on, based on the actions the PC has attempted. This does not prevent jokes and jests from the other players at such a demonstration of bad luck!

Exemplum: The Game Director decides that Lope's story has reached its conclusion — at least for the moment — and he awards Lope's player 40 XP to spend on his skills. The player takes a look at the skills that have marks and decides to raise Track a bit: it currently has a 15%, and is raised to 25% by spending 10 XP (it costs 1 XP for each 1% raised). He also decides to raise his level in Listen: he has a 60% and increases it to 65% by spending 15 XP (it costs 3 XP for each +1% increased). As his Perception is 13 and Listen is based on that characteristic, Lope is now at its maximum limit. If he wished to rise above this level, it would cost him the not inconsiderable amount of 10 XP per each +1%, so he decides to spend 15 XP on something else. He settles on Discovery, which rises from 60% to 65%, spending everything remaining.

Teaching

The second method for receiving Experience Points is through teaching, a system that permits development of our abilities through training and study. While it is much slower than the experience method and requires a teacher or tutor, it allows us to improve those skills we have not used during our adventures.

To use the teaching method, the PC must find a teacher who meets his needs, which can be an arduous and complicated task taking even months, or even years, according to the skill he wants to raise. If we consider Ride, many great lords have specialized tutors in charge of imparting basic ideas of equitation; but in the case of Magical Knowledge or Alchemy things are much more complicated, since mages and alchemists are few and do not advertise. Further, once an adequate teacher has been encountered the character needs to convince him to agree to teach him, especially if the master is someone who

14 If you need more help, check the sections on XP that appear in the adventures included in this book.

Table for Awarding Experience Points

Reason	Experience Points
Routine adventure of minimum difficulty, almost ridiculously so.	10 XP
Medium difficulty adventure.	30 XP
Difficult adventure to complete.	50 XP
Very complex adventure requiring a lot of cooperation and luck to finish.	75 XP
Absurdly difficult adventure, almost impossible to finish without many uses of luck.	100 XP
The player contributed good ideas or plans, whether they worked or not.	+10 XP
The player performed the role of his character well.	+10 XP
The player performed the role of his character superbly.	+20 XP
The player failed to perform the role of his character.	–10 XP
The player was unhelpful to the others, without adding any ideas or comments.	–10 XP
The player was a pest — to say the least — throughout the game session.	–50 XP

doesn't care about money and wishes to be paid in some extraordinary way.

Once he has found a teacher, teaching itself begins. The character must attend the classes or training of his tutor daily for an entire week, without missing any lessons, or he must start the week over. At the end of the week, the tutor makes a Teach roll: if it fails, the week was wasted and the character has learned nothing new; if it succeeds, the PC makes a roll equal to 5 times the characteristic on which the skill is based. If this also succeeds, he gains 5 XP that must be spent only on raising the skill that was studied. These XP *may* be saved for later weeks if the skill is in negative numbers or has surpassed the limit of the characteristic x5, but *only* for those cases. In any case, no skill can be raised above the lower value the teacher has in Teach and the skill being studied.

Exemplum: After spending all the XP obtained in the adventure, the player of Lope decides to raise his Court Etiquette skill a bit, which is currently at 45%. After speaking with the GD, he is told that in the court of Burgos there is a counselor to the king, an old soldier, who might be interested in training a young courtier. Without thinking about it twice, Lope gets in contact with the counselor, named Ignotus, who agrees to become his tutor, but in return he asks only one thing: that Lope keeps him informed at all times of any rumors or intrigues he manages to hear at the court. Lope accepts, and begins his training period.

After passing a week with the old man among the corridors of the castle at Burgos, in the environs of the Cathedral, and in the city's taverns of worst repute — of which the royal counselor is a great aficionado — Ignotus makes a Teach roll: he has a 50% in the skill and rolls a 23, so it now comes to Lope to make a roll at the value of the characteristic Court Etiquette is based on, multiplied by 5. This is Communication, in which Lope has a 15, so he needs to roll less than 75%: he rolls the dice and gets a 57. As both characters have had success in their rolls, the courtier gains 5 XP to raise his Court Etiquette percentage: it rises from 45% to 47%, and the left-over point is lost. Further, if at any time Lope reached 50% in Court Etiquette, old Ignotus can't teach him any more: he has a 50% in Teach and can't instruct anyone beyond that point.

It should be noted that another form of gaining XP through teaching exists, without the direct participation of a teacher. This refers to studying a skill using books written with the intent to train anyone who reads them. These books are fairly rare to find and use in the Middle Ages, for various reasons. First, because access to books with scientific or informative content are fairly restricted — monasteries and universities protect their libraries with true jealousy. Second, because the subjects such books deal with, especially as applying to the skills in *Aquelarre*, are fairly limited: many books speak of Theology, Plant Knowledge, or Medicine, but much fewer exist over more obscure and occult matters such as Magical Knowledge, or things so mundane that it isn't worth the effort to write them in a book — driving wagons, picking locks, seduction, or gambling, to give various examples. Finally, because they are written in cultured and refined languages; tongues that are not within reach of most people — even those who know how to read and write — such as Latin, Arabic, Hebrew, or even Greek.

In the unlikely event that one of the characters finds such a book and wishes to study it to increase the skill that is covered in the volume, he uses the same rules as teaching by a master — in this case, we can say that the books itself is the teacher. All books have a percentage in Teach, based on how clear or convoluted the book is; this is author's value in Teach or Read/Write (whichever is lower); and a maximum percentage for teaching the skill it speaks of, above which it becomes impossible to raise, which is equal to the author's percentage in that skill — or lower, if he decided to write less than that. Besides making the corresponding rolls, the reader must also succeed each week at a combined roll of Read/Write and the Language in which the book is written if he wishes to correctly understand what is said in it.

Exemplum: Upon returning to Silos, Micael again throws himself into study of the magnificent library protected by the walls of the monastery, and fixes on a beautiful tome about Astrology, an Arabic version of the Almagest of the astronomer Ptolemy. The GD tells the player of Micael that, if he studies the book at leisure, he might increase his Astrology skill, in which the alchemist has no more than a miserable 20%. He doesn't think long about it and begins to devote his elbows and eyes to unraveling the mysteries of the universe. The book is written in Arabic, with a Teach percentage of 40%, and can allow Astrology to be raised up to a 45%. After a week of conscientious study, the GD asks Micael to make a combined roll of Read/Write with Language (Arabic) to determine if he has correctly comprehended what he has been reading. The alchemist has a Read/Write of 60%, but since his percentage in Arabic is 40%, he rolls for this last value: he obtains a 34, which means the first part of his study passes with success. Now the GD must roll for Teach, rolling a beautiful 17, which brings us to the final part of the training, in which Micael multiplies his Culture by 5, Astrology's base characteristic, and roll for the perfect 100% he has: he rolls an easy 34, so the alchemist has gained 5 XP to raise his Astrology skill, which goes in one week from 20% to 25%. In the following weeks, Micael can continue studying the Almagest if he wishes, but he can't use it to raise his Astrology above 45%, which is the maximum this book can teach him.

Exercising a Profession

The third and final method of gaining Experience Points with which to develop our skills requires more time that the others and awards comparatively fewer points, but over the long term it is also the most common and harmless of all. This refers simply to performing the profession or discharging the duties of our character's office, which is ideal for those campaigns that cover a long time and in which months or even years pass between one adventure and another.

The method consists simply in giving 10 XP to the character for each complete year spent performing his profession, points that can be used only to raise the primary and secondary skills corresponding to that profession (see Chapter I, *Step 4, Profession*, for a complete list, page 35 and on). And

when we say a complete year, we mean to say exactly that: complete, not partial time; weeks dedicated to study or training — that is, using the teaching method — don't award points for the exercise of a profession: it's either one method or the other. Further, as may not be the case with other ways of gaining XP, during this year the character's income corresponds to his profession, and in cases where the character's expenditures are higher than the income obtained from the profession, the PC can't save anything; on the contrary, he'll be required to live below the line for his class.

Note that once he is awarded the points, there still remains one thing to be done: an insignificant roll, almost trivial, on the following *Events Table*, because during the year that passed, the character could have suffered all sorts of blows of fortune, adversity, or even pure, everyday tranquility. To know if one or the other occurred, roll 1D100 and consult the table, applying the result obtained. That done, it is the job of the Game Director to determine the specific effects from the result obtained (what exactly he has seen in a Divine Encounter or how an Accident occurred), and to establish the context of an event for those cases that allow a choice among various options (such as the exact skill taught by the Master event, or exactly who became an enemy to the PC in the Enmity event).

In certain cases, the profession a character performs during this time will be different than his normal profession, since there might be circumstances related to the previous adventure — a local noble made the PCs soldiers; the PCs were besieged on a mountain by their enemies and survived as bandits or hunters; they have finished studying with an alchemist who has been teaching the secrets of the profession — or because the player has voluntarily decided to change profession: "I'm done being a ramera. From now on, I'm dedicating myself to more honorable work; I'll be a thief." In these cases, the XPs gained during the period exercising this profession must be spent on the primary and secondary characteristics of the current profession, not the previous one, and the same happens with monthly income. But we must make a point to the GD: be very careful when allowing players to decide to change their occupation on their own, without offering a very good reason to permit it, because medieval society is firm and inflexible. Most people live and die performing the work they did all their life, and in most cases, was done by his ancestors. For example, a prostitute could easily change occupations and become a thief, a mariner could convert to a pirate in the course of a night — many changed those occupations as was convenient — or a shepherd or desolate hunter could toss a hood over his head and assault travelers on the road in order to survive. But other changes of profession can't be accomplished without more effort, since they require certain skills or contacts in order to be exercised: for example, specific training is required to perform the profession of médico, alchemist, or bruja; or to enter into an army, monastery, or court; certain knowledges that serve as collateral are also required. Consequently, the Game Director always has the

Events Table

1D100	Event
01	**Divine Encounter:** The PC has been witness to a true miracle (or a work that has been taken for such in the region). Whatever the case, this has reinforced his faith and his RR rises by 1D10%.
02–03	**Riches:** The PC increases his possessions overnight, whether from an inheritance, a stupendous booty, a chance encounter with a treasure, old debts finally paid off, etc. The important thing is that the PC adds 1D10x500 maravedíes to his capital.
04–05	**Great Friendship:** The PC gets on well with a person of great power in the region, whether someone with a high ecclesiastical office, the king's administrator, or a feudal lord of the region, and immediately makes him his friend.
06–08	**Amorous Adventure:** The PC knows a special someone — or at least so it seems — so that if the player wishes (in this case the GD can't impose his own judgment), the character can contract nuptials and marry. The PC gains the Bane *Companion in Misfortunes* (page 66) and creates their spouse as noted therein, and receives the pair's monthly income x5 as a dowry.
09–11	**Master:** The PC knows a person who is disposed to serve as his teacher in the secrets of an uncommon skill (Alchemy, Magical Knowledge, Seduction, Dodge, Games, etc.), which he will teach him once the year spent performing his profession is finished. Encountering a master doesn't mean that he can't solicit payment for the knowledge imparted.
12–13	**Linguistic Knowledge:** Besides chatting in the local dialect, the PC spends time with merchants, mariners, or travelers from other cities or kingdoms, learning to speak in their tongues. The character gains 10 XP to raise a language which he doesn't already know, decided by the GD.
14–15	**Free Time:** During this year, the PC has had sufficient time to train in an ability that has nothing to do with his profession. You gain 10 additional XP to spend exclusively on a skill of your choice, as long as you gain the GD's approval and explain how you have trained or studied (not to raise Magical Knowledge for free, for example).
16–20	**Friendship:** Similar to the Great Friendship event, but here dealing with a person who has only a limited amount of power in the region (the parish priest, the town tavernkeeper, a captain of the guard, a wealthy merchant…).
21–30	**Stroke of Luck:** Due to a good harvest, pure luck, divine providence, or the Devil's doing, the PC's monthly income is multiplied by 2 this year.
31–70	**Complete Tranquility:** Nothing far from normal has happened during this time, which could disquiet the PC quite a bit, leaving him to wonder if it isn't the calm before the storm. And it might be just that: if the player has received this event by obtaining a 66 on the dice, "Good news!" "Crazy Luck!": roll again and double the effects obtained (remembering not to multiply by two if the result is nothing).
71–80	**Cloud of Misfortune:** Due to a period of famine, shortages, epidemics, or other catastrophes, the PC's monthly income is divided by 2 this year (rounding down).
81–84	**Death in the Family:** One of the PC's family members (a parent, sibling, or even spouse or one of his children) dies in this period.
85–87	**Enmity:** The PC offends a person of some power in the region (the priest, the town's tavernkeeper, a captain of the guard, a wealthy merchant) and makes him an avowed enemy.
88–89	**Great Enmity:** As for the event Enmity, with the difference that in this case it refers to a person with considerable power, such as someone in a high ecclesiastical office, the king's minister, or a feudal lord in the region.
90–91	**Offspring:** If the PC is masculine, he has impregnated a young woman in the area; if female, the PC herself is pregnant. Before the end of the year, the PC has another mouth to feed and possibly to care for (if the character is in charge of the child, use the Bane "Companion of Misfortunes" to create the baby).
92–93	**Irrational Encounter:** The PC has faced a creature of the irrational world, has seen the effects of a spell, or even has attended a true coven meeting, which has reinforced his belief in magic, and his IRR increases by 1D10%.
94–95	**Accident:** The PC has suffered a serious accident which has left him with a scar or worse. Roll 1D10 on the *Impact Locations Table* (page 103) to determine where the mutilation was suffered.
96–97	**War:** The area where the PC lives has been besieged, attacked, or destroyed by soldiers of another kingdom, in service to an enemy noble, or just simple, cruel bandits. In any case, the character has lost all of his immovable possessions (houses, farms, cultivatable lands…) and half the hard cash he had stored up.
98–99	**Trouble with Justice:** The PC has been accused of a crime, whether he is truly guilty or not. He is arrested and tried: check the section about medieval justice (page 460), and add a +2 to the Judgment roll if the PC has a profession that might bring on problems of such type (thief, prostitute, bruja, pirate, bandit…). The exact crime for which he has been judged is decided by the GD, based on the character's profession and the region where he lives.
100	**Illness:** The PC has contracted an illness during this period: he has been automatically infected, so he must immediately roll against VIT x3 and apply the result obtained (check Chapter III for more information, page 107). Roll another 1D100 to determine what specific illness is involved:

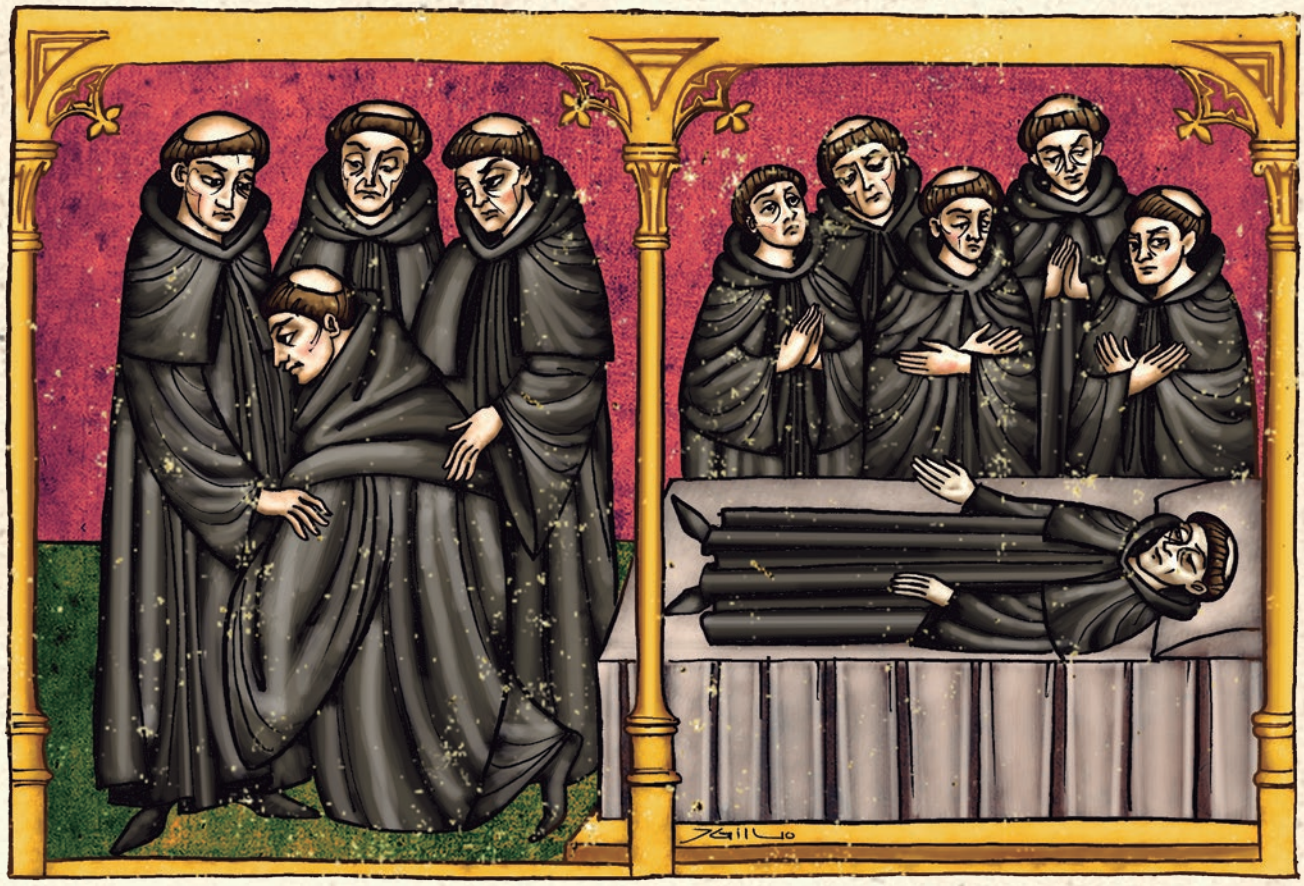
01–50	Pneumonia
51–70	Venereal Disease (assuming the PC's profession and disposition allow; otherwise he catches pneumonia)
71–80	Tetanus
81–90	Cholera
91–98	Typhus
99–100	Bubonic Plague

last word concerning changes of profession, and only in very, very special circumstances should he permit a character to change his profession to another of a social class different from his own, except Townsman and Peasant, who are considered, to all purposes, the same class.

Exemplum: The GD tells the player that Lope is going to spend an entire year before beginning the next adventure he has prepared, so the player decides to exercise Lope's profession as courtier during this period of time. Twelve months later, Lope has gained 10 XP that he can spend on the primary and secondary skills of a courtier, and he decides to use all of them to raise his Ride skill a bit, which he has at its lowest level, 15%; after spending the 10 XP, he now has a 25%, which is a little better. Then the GD tells the player to roll on the Events Table, to find out if anything important has happened to Lope during this time that has passed in the court of Burgos. The player rolls the dice and obtains an 18, Friendship. The Game Director tells him that in those months the courtier has become friends with Sister Recareda Ibarréñez, a Cistercian nun of the convent of Las Huelgas, who has a reputation for saintliness and piety.

Chapter III: Ars Medica

Medicine and Healing



Which speaks of the marvelous human architecture and the great possibilities of sending spirits to the great heights of divinity or the depths of the bottomless pit.

Shadows of Ill Fortune

Ignotus appeared to be idly dozing at the edge of the training ground. In reality, he was watching Lope like a hawk as he trained with a soldier from the castle using wooden swords. As things seemed, neither were masters at arms. Overall, the youth was defending himself and returning about as many blows as he received, so that both combatants would likely be covered with bruises. Then the soldier roared like a beast, so that everyone who witnessed it (including Lope), thought that it was from a poorly defended blow, or that the soldier was sick of being struck by the young courtier. Some even hid a small smile.

But Ignotus's face didn't betray a smile. Because magic has a scent, as of heated metal, that can be smelled by those whose nostrils have encountered it before. And this, here and now, stank of magic.

The soldier was still roaring when, to everyone's astonishment, he took a couple of steps back, staggering like a drunkard, tossed aside his wooden sword, and drew his good steel one from his belt. He attacked poor Lope with it, who defended himself fairly well and, although he took a few scratches, managed to draw his own weapon and respond to the attack. The crowd responded in turn, better late than never, throwing themselves on the two combatants and overwhelming them by sheer force of numbers.

Lope became pensive, and even more so Ignotus, the first from knowing little, the second from knowing too much. Lope wanted to consult with that devil of a Jew, but he had caught who knows what sort of terrible illness and was sealed up in the Jewish ghetto with the rest of the murderers of Christ, and the muccadim guarding the gate wouldn't let a gentile pass through. The Jew healed, however, and in that time Lope forgot the incident with the carelessness of youth.

Luckily for him, it did not so easily pass from old Ignotus's mind. A few days later, whoever was working these spells struck again, carefully and subtly. And this time it almost achieved its objective. Lope's horse was startled during a hunt, as if it had seen something invisible to the eyes of the rest (it's not difficult to create illusions in the minds of dumb animals). The trouble was that Lope didn't know how to stay on his terrified mount, and he had the terrible misfortune of being thrown into a ravine. The Jew came to his aid with the speed and alarm that only friendship can spur, and Ignotus recognized, reluctantly, that perhaps he was not such bad company after all, since friends who risk breaking their own skulls to save a companion's are truly rare.

"He saved his life. You understand?" Sister Recareda later told him. The sister wasa mannish nun with broad shoulders and a big body, whom God had made so masculine that she had the shadow of a beard on her cheeks, and more whiskers in her moustache than a gothic king might sport. "The lad would have died if the Jew had not been so quick."

"Will he heal?" Ignotus wanted to know.

"That is in God's hands... and in mine; rest assured that I will do my part. But, Ignotus..."

"Yes?"

"So much ill fortune is not accidental, as you are well aware; you know more of such things than I do. The lad has angered someone or something, or simply has come up against someone he shouldn't have."

"Can you do anything for him?"

"I can pray, which is not a small thing. But if what has settled around him is what I fear, it would be better to search for protection among heretics."

"I will speak with the Cofrades. Thank you, my old friend."

"Ignotus," the nun whispered behind him, when he had just crossed the threshold.

"Do you wish something more from me?"

"I want something more for him. He seems made of the same metal as his father... and of you... and of me, in other times; that causes a short life and a painful death. You don't have to tell me that his father sent you to protect him; apply yourself then, as he is truly in danger."

The world of *Aquelarre* is a cruel place, violent and implacable; a time of great epidemics, endless wars, scarcity, and famine. A world dominated by Lady Death, always ready to perform her macabre dance with bishops and heretics, kings and peasants, Jews and Christians; she is the end of all things and makes all mortals equal. At the end of the day, justice doesn't exist; only she does.

Our characters must learn to live with poverty, sickness, and death, which they will see more than once in the empty eyes of the cadavers that populate battlegrounds, in the flayed skin of those hanged at crossroads, in the stench that hangs over plague carts; or, more personally, on the edge of a sword, in rotten food, or in the bitter, toxic scent of poison, since they, too, can fall victim to Lady Death's scythe, as we shall show you throughout the rest of this chapter.

Life Points

As we have already seen in previous chapters, all characters in *Aquelarre* have a secondary characteristic called Life Points (LP) whose initial value is equal to Vitality. It reflects the state of the character's health: if he has all his LP remaining, he is sound as an apple; but as he loses LP his health deteriorates until he reaches the point of no return, the point that separates Medicine from Theology.

Every time a character suffers a wound or damage from any source — an opponent's weapon, a fall, a burn, poison, an animal's claws — he receives a number of Damage Points (DP); the more DP received, the greater the wound.

Each DP eliminates one LP. As characters lose LP their abilities, movement, and health gradually diminish in the following way:

- **Healthy:** The character retains all his LP intact and has not yet lost any.
- **Wounded:** The character has lost half his LP, rounded up. At this point his movement is reduced by half, and his damage bonus rolls are also reduced by half, rounding down (for example, if he has a +1D4 damage bonus and receives a roll of 2, it is reduced to 1).
- **Gravely Wounded:** The character has lost three quarters of his LP, rounding up. Upon reaching the "gravely wounded" level, and each time he receives more DP thereafter, he must make a roll of VIT x4: if this roll fails, he falls unconscious, losing his senses for 30–VIT minutes—for example, if he has a 16 VIT, he'll be unconscious for (30–16) 14 minutes, or until some strong sensation—a slap, a bucket of cold water poured over his head, or a good shaking—wakens him. If he is successful on his VIT x4 roll, he remains conscious, though his movement is reduced to a quarter of normal and he completely loses his damage bonuses.
- **Unconscious:** The PC has lost all his LP; they are at 0 or a negative value. He immediately falls unconscious and, if his LP are negative, he loses an additional 1 LP each round from bleeding caused by his wounds. This loss of LP won't stop until he receives attention with the Heal skill (see below the section about *Healing*, page 114) or until his death.
- **Dead:** The character has fallen to negative LP equal to his maximum LP — for example, if he had 15 LP and has fallen to –15 LP. His body collapses due to loss of blood or grave trauma, and he dies.

To help you to tell a character's health level at a glance, we provide the following table. The character sheet has a place to write the number for each level of wound: when the character's LP fall to that number or below, note the effects on the character.

Life Points and Wounds

Life Points	Wounded	Gravely Wounded	Unconscious	Dead
30	15	7	0	–30
29	14	7	0	–29
28	14	7	0	–28
27	13	6	0	–27
26	13	6	0	–26
25	12	6	0	–25
24	12	6	0	–24
23	11	5	0	–23
22	11	5	0	–22
21	10	5	0	–21
20	10	5	0	–20
19	9	4	0	–19
18	9	4	0	–18
17	8	4	0	–17
16	8	4	0	–16
15	7	3	0	–15
14	7	3	0	–14
13	6	3	0	–13
12	6	3	0	–12
11	5	2	0	–11
10	5	2	0	–10
9	4	2	0	–9
8	4	2	0	–8
7	3	1	0	–7
6	3	1	0	–6
5	2	1	0	–5
4	2	1	0	–4

Impact Locations

In most cases, a character receives wounds on a specific part of his body — a punch to the jaw, a claw that tears a leg, or an axe that cuts an arm. This has a special importance, as some parts of our body are especially delicate, while others can take more damage without reducing the character's general health; not to mention that we may wear armor that protects one part more than another, or we may have ducked behind some sort of protection.

To determine where a wound lands, roll 1D10 and consult the following *Impact Locations table* — there is one just like it on the Character Sheet, so that you always have it at hand.

Consilium Arbitro: Dying Words

As you can see, by the rules a character's death always comes while the character is unconscious. But if the GD considers it helpful, he can allow a PC or NPC to recover consciousness seconds before dying, to speak his last words; to help the other PCs with some information, or simply to curse those who killed him. In any case, the GD shouldn't abuse this opportunity, and it should be used only in especially dramatic moments.

Impact Locations Table

1D10	Location of Impact	DP
1	Head	x2
2	Right Arm	x.5
3	Left Arm	x.5
4–6	Chest	x1
7–8	Abdomen	x1
9	Right Leg	x.5
10	Left Leg	X.5

The roll tells us which part of the body has taken the brunt of the attack.

If a character receives a blow to the head, the DP received from it — after subtracting any armor protecting that area — are multiplied by 2. In the same way, all DP that strike a leg or an arm, after armor is taken into account, are divided by 2, rounding up. Attacks directed at the chest or abdomen are not so modified.

Damage a character receives to his extremities may also reduce the PC's physical abilities. If, at any time, the total number of DP received in both arms rises above half his total LP, all skills based on Dexterity are reduced by half, rounding up. In a similar manner, if the total DP received in both legs is above half his total LP, all skills based on Agility fall to half, rounding up.

Exemplum: Lope is training with one of the soldiers of the guard in a courtyard of the castle at Burgos, simulating a sword fight with wooden weapons. Suddenly, the soldier drops his training weapon and draws his fine sword of Toledo steel, lunging like a man possessed (never better said) at the surprised Lope. This first surprise attack is successful, and the soldier deals 4 DP to Lope. Rolling a die to determine where it hits, he receives a 5, chest. The soldier deals a cut to Lope's clothing and lays a wound along his rib, not life-threatening, but very painful.

Lope throws his own wooden weapon aside and pull his sword, and proceeds to strike the soldier on the right arm. The damage rolled is 10 DP — quite a bit! — but as it hit an arm, it is reduced to 5 DP, and the soldier subtracts this number of LP. Luckily for Lope, in the next round he manages to hit again, this time on the other arm, doing 6 DP (reduced to 3 DP due to the arm location). However, the soldier, who started with 15 LP, has lost 8 LP with these two wounds, leaving him below half his starting LP, so he is considered to be Wounded, meaning his movement and his damage bonuses are reduced by half. Additionally, because he has received more DP in both arms than half his total LP, all his Dexterity-based skills — such as Swords — are reduced to half due to the accumulation of wounds.

Luckily for the soldier, several of his companions, seeing his strange behavior, grab him. Meanwhile, Lope suspects that the soldier's attack may have been the consequence of some malicious spell, in which case it would be good to go speak with his friend, the Jewish alchemist.

In most cases the Impact Locations table is used as we have written, but on occasion the GD will need to modify the roll or the Impact Locations table to represent those exceptional cases that come up during combat. Some situations that may require such modification are:

- **Attacks from above:** If we attack an enemy from an elevated position (the top of a wall, the battlements of a castle, he is on the ground, a rider striking an infantryman on foot), the roll for Impact Location is made with 1D5 instead of 1D10.

- **Attacks from below:** If we attack an enemy who is in an elevated position (we have fallen and the enemy is standing; an attack from foot against a rider of a horse, at a character above us on a set of stairs), the Impact Location roll is made with 1D5+5 instead of 1D10.
- **Creatures of Irrationality:** The table of Impact Locations is intended for humanoid enemies, but not all creatures we face are human, much less have human form. In these cases, consult the description in Chapter X (page 342), or take a look at the Appendices, where you can find Impact Locations for inhuman creatures.

These are the most common situations that could require a modification of the roll for Impact Locations, but the Game Director is free to make others if needed, whether based on these rules or not.

Partially obscured character

If the target has part of his body hidden behind an object, animal, or another character, and the roll on the *Impact Locations table* indicates a part of the body that is covered, the attack or the damage strikes the object or being in front of it. For example, if we attack a rider from one side, we can't hit the leg on the other side of the horse, so if the Impact Locations roll indicates that leg, we have struck the horse instead. If we shoot an arrow at an enemy sheltered behind a stone wall where we can see only his arms, chest, and head, and receive a result of abdomen or legs, the arrow strikes the wall without causing any damage.

Repercussions

Arriving at this point, you know how damage affects a character's Life Points, but we still need to discuss Repercussions, the physical effects that especially powerful and devastating blows have on a character's body: death from a single arrow shot, limbs hacked off by a single blow, or frightful scars that remind us that the world, especially in *Aquelarre*, is violent and cruel.

Whenever a character receives a single blow or attack that causes as many DP (or more) than half his LP rounded down, before damage is multiplied or divided according to the location affected, we consider that the wound to be of such magnitude that it immediately creates a repercussion. Roll 1D10 in the corresponding section of the *Repercussions Table*, according to the location affected by the attack. Remember than no characteristic can be reduced below 1, but skills can fall to negative values.

Repercussions Table

head

1D10	Repercussion
1–2	**Stun:** The attack causes great pain and stuns the character for 2D6 rounds. During this time, the character automatically loses the Initiative (moves last in all combat) and all his rolls are modified by –50%.
3–4	**Scar:** Once healed, the wound leaves a great scar on the face, disfiguring him. Lose 1D6 points of Appearance.
5	**Broken Nose:** The blow breaks the character's nose. Lose 2 points of Appearance and –25% in Taste.
6	**Cut Tongue:** The character loses several teeth and the tongue, or his throat has been wounded, robbing him of the ability to articulate more than incoherent cries and shouts. Acquire the bane Physical Defect (Tongue Removed).
7	**Lost an Ear:** The blow tears off an ear and damages hearing on that side. Acquire the bane Physical Defect (Deaf in One Ear). If the character has lost both ears, he'll be deaf for life: reduce his Perception by –5 points, and he automatically fails all Listen rolls.
8	**Lost an Eye:** The attack destroys an eye. Acquire the bane of Physical Defect (One-Eyed). If the character loses both eyes—which is truly bad luck—the character is totally blind: reduce his Perception by –5 points, he automatically fails all Discovery rolls and he has a –50% modifier on all rolls that require at least a minimal visual capacity (from Alchemy to Torture, through Artisan, Climb, Run, etc.) Certainly the best thing is for you to retire this character and make yourself a new one.
9	**Brain Damage:** The attack damages the character's brain slightly. The character immediately falls unconscious for a number of days equal to (25–VIT), during which time he must be fed and cared for to prevent his death. When—if—he wakes, his scores in Culture and Communication are permanently reduced to half, rounding up.
10	**Death:** The blow does serious damage to the brain or skull and the character dies, more or less instantaneously.

Arms

1D10	Repercussion
1–4	**Scar:** Once healed, the wound leaves a large scar on the affected arm.
5–6	**Gammy Arm:** Due to various broken bones and torn muscles, this arm is unusable for a number of days equal to (25–VIT). During this time, it is as if the character had a severed arm.
7–8	**Torn Tendons:** The attack destroys several tendons in the hand, affecting its movement. The character permanently loses 1 point of Dexterity.
9	**Severed Hand:** The blow severs the hand or makes it permanently unusable. The character acquires the bane Physical Defect (One-Handed).
10	**Severed Arm:** The attack completely removes the arm or leaves it unusable for life. Reduce the character's Dexterity to half, as well as all skills that depend on it, or that require the use of both hands or arms (such as Bows, Crossbows, etc.).

Chest

1D10	Repercussion
1–3	**Scar:** Once cured, the wound leaves a large scar on the character's chest, back, or ribs.
4–6	**Broken Ribs:** The blow breaks one or more of the character's ribs, causing intense pain whenever he moves. Until it heals completely the character has –50% in all those skills that require movement or physical force (Run, Jump, Arms skills, etc.).
7	**Internal Damage:** The attack breaks bones and tears muscles that do not heal properly. Reduce the character's Vitality by 1 point.
8	**Damaged Lungs:** The wound affects the lungs, which remain permanently damaged. Reduce the character's Vitality and Strength by 2 points each.
9	**Damaged Heart:** The blow strikes the heart. The character automatically falls to the ground unconscious, and will die in 3 rounds if the stream of blood pouring from his chest is not stopped. If another PC makes a successful Heal roll he manages to stop the bleeding, but the victim permanently loses 3 points of both Vitality and Strength.
10	**Damaged Spine:** If the wound was made with a cutting weapon (such as a sword or an axe), the blow severs the spine and the character bleeds to death in seconds. If it was made with a puncturing weapon (such as an arrow or a spear) or a crushing weapon (such as a mace), the character loses movement of his arms and legs.

Abdomen

1D10	Repercussion
1–4	**Scar:** Once healed, the wound leaves a large scar on the character's abdomen, ribs, or back.
5–6	**Torn Abdomen:** The blow savages the character's abdomen, causing intense pain. For a number of rounds equal to (25–VIT), the character can do nothing but roll around on the ground as if he were possessed.
7	**Destroyed Genitals:** The wound destroys the character's reproductive organs, possibly even severing them, leaving them useless for life.
8	**Internal Damage:** The attack breaks many bones and muscles, which do not heal properly. Reduce the character's Vitality by 1 point.
9	**Fractured Pelvis:** The blow destroys several bones of the pelvis and hips. Reduce the character's Strength and Agility by 2 points each, and he acquires the bane of Physical Defect (Lame).
10	**Damaged Spine:** If the wound was made with a cutting weapon (such as a sword or an axe), the blow severs the spine and the character bleeds to death in seconds. If it was made with a puncturing weapon (such as an arrow or a spear) or a crushing weapon (such as a mace), the character loses movement of his arms and legs.

Legs

1D10	Repercussion
1–4	**Scar:** Once healed, the wound leaves a large scar on the affected leg.
5–6	**Gimpy Leg:** Broken bones and torn muscles leave the leg unusable for a number of days equal to (25–VIT). During this time, the character is treated as having a severed leg.
7–8	**Torn Tendons:** The attack destroys various tendons in the foot, affecting movement. The character acquires the Bane of Physical Defect (Lame).
9	**Severed Foot:** The blow severs the foot or leaves it permanently disabled. The character permanently loses 3 points from Agility and his movement is reduced to half, as is his Run percentage. He can use crutches or replace the foot with a wooden one or something similar.
10	**Severed Leg:** The attack completely severs the leg or leaves it unusable for life. Reduce the character's Agility level to half, as well as all his skills that depend on it, or that require the use of legs to accomplish. The character must use crutches for the rest of his life.

Hazards

In most cases, combat is the greatest danger to a characters' health, of which we shall discuss in our next chapter, but that isn't always the case. Many different threats to our wellbeing exist in the world of *Aquelarre*, even as in our own: poison, illness, falling, starvation, cold, and even the passage of time, which spares no one. These are elements and situations which a character may face during his adventures. In this section, we speak of these dangers, and you should avoid them if you wish your PC to have a long and prosperous life.

Aging

As we said before, time is a character's worst enemy; what the numerous enemies and beasts he encounters in his adventures don't manage, the reaper Atropos will eventually accomplish. To represent the effects of aging, when a character reaches 35 years of age he makes a roll on the following table and applies the result obtained. Each year that follows, he rolls again, adding +2 to the dice results for each year above 35 — for example, upon reaching 38, he has to roll 1D100+6. Furthermore, the use of Luck is forbidden for this roll, as nothing can be done against destiny, which is already written. If any characteristic falls to 0 points, he dies.

Table of Aging

1D100	Result
01–40	Nothing happens.
41–50	The character permanently loses 1 point of Strength.
51–60	The character permanently loses 1 point of Agility.
61–70	The character permanently loses 1 point of Dexterity.
71–80	The character permanently loses 1 point of Perception.
81–95	The character permanently loses 2 points of Vitality.
96–00	The character dies of natural causes.

Finally, it only remains to be said that if 35 years old strikes you as too young to suffer the ravages of old age, we remind you that in the Middle Ages, life expectancy was much lower than we enjoy nowadays.

Asphyxiation

When a character finds himself in a situation where he can't breathe, whether because something prevents it (being strangled) or because there isn't any air (under water or in a room filled with smoke) he makes rolls against Vitality to hold his breath. The first roll is at VIT x10, but the multiplier is reduced by x1 each following round — in the second round it is VIT x9, in the third VIT x8, etc. — until it falls to VIT x1, where it remains either until circumstances change and he can breathe again, or he fails a roll.

As soon as he fails a Vitality roll he begins to suffocate, and each round that passes without breathing he takes 2 DP. This loss only ends when he can breathe again or he dies from lack of air. Naturally, the normal rules for unconsciousness and negative LP are followed. Note that once he reaches 0 LP he loses 3 LP each round: 2 for asphyxiation and another 1 for being in negative LP.

If the character did not have time to gulp a breath of air before beginning the Vitality rolls — due to surprise strangulation, falling into water unexpectedly, etc. — the Game Director may rule that the rolls begin with a lesser multiplier (x7, x6, or even x3), taking into account the specific situation.

Falling

Whenever a character falls from a height, we need to calculate the damage caused by the hard impact with the ground. We consider that if he falls from a height of less than 3 varas, he receives only minor bruises — a maximum of 1 DP, if the GD thinks fitting — but beyond this height the character receives 1D6 DP for each 3 varas of height or fraction thereof. For example, if he falls from exactly 3 varas, he'll take 1D6 DP; if he falls from 4, 5, or 6 varas, 2D6 DP; from 7, 8, or 9 varas, 3D6 DP; etc. It is left to the GD's discretion to divide those DP in half if the character falls to a relatively soft surface (water, straw, etc.) although he might also double the result if the area is rough or rugged (sharp rocks, for example). If the character makes a successful Jump roll, he is considered to land more or less elegantly, reducing the DP received to half, rounding down.

The DP received is applied to a single location — roll on the impact Location Table — which could modify the DP according to where the impact occurred, and which could cause a Repercussion to the character. The armor a PC wears does not protect from a fall; even more, in the case of full armor or metal armor (see page 142 and after), the armor loses a number of Vitality points equal to half the DP suffered by the character, rounded down.

Fire

Damage caused by fire depends on the size of the flame and how long it remains in contact with the character's body. Being struck by a torch results in 1D6 Damage Points per attack, while being engulfed in a bonfire inflicts 3D6 DP per round, and remaining inside a burning house 5D6 or more. In any case, the damage from fire always affects the character's general LP, not a specific location, unless the flame is applied to only a part of the body, in which case it does normal damage to that location. Furthermore, armor loses its protection from flames starting with the second round, although Soft or Light armor that has been thoroughly soaked in water offers 3 points of protection for 2D6 rounds, after which it is assumed to have been consumed by the fire.

Heat and Cold

Extreme temperatures are especially hazardous, and we should avoid them whenever we can.

If a character is in the open in a temperature greater than 50° centigrade (122° Fahrenheit), especially if out in direct sunlight, he must make a Vitality roll at the end of every hour. The roll for the first hour is VIT x10, then for each hour after the first the multiplier is reduced by x1, until reaching VIT x1, at which point it can go no lower. If the GD thinks it suitable, taking into account the clothing or armor the PC wears, or if the temperature is very high, the Vitality rolls could even begin at x7, x5, or x3. Even if the character succeeds at these rolls, he'll feel symptoms of heat stroke (queasiness, vomiting and nausea) each time the multiplier is reduced until he fails a roll, at which point he falls unconscious and begins to suffer a 2 LP loss for each hour of continued exposure to heat until he dies or is cooled somehow. Once he enters a cooler location, he begins recuperating the lost LP at a rate of 1 LP per hour.

Cold is even more punishing, as it can leave the character with significant Repercussions. For each hour (or even less, if the character is not well clothed or the temperature is very low) exposed to a temperature below –20° centigrade (–5° Fahrenheit), the character loses 1 LP and 1 point from Strength, Agility, Dexterity, or Perception; roll 1D4 to determine which one. As the character loses these LP and characteristic points, his fingers, toes, and limbs grow numb — usually painlessly — and drowsiness progressively overcomes him until he reaches 0 LP, at which time he falls unconscious, losing 1 LP for each following round until he dies. If one of his characteristics falls to 0 before that time, the character will suffer different effects, according to the reduced characteristic:

- Strength: the character becomes utterly exhausted, incapable of moving from his present location.
- Agility: his legs become so numb that they can't be used.
- Dexterity: the same happen to his arms, which fall inert as if dead.
- Perception: the character goes blind.

If the character manages to make it to a protected and heated area — by himself or aided by others, he'll recuperate at a rate of 1 LP per hour, and 1 point per 4 hours to each of the characteristics affected by the cold. If one of the characteristics fell to 0, the character must pass a roll of VIT x3 or heal only half, rounded up, of the lost points; the other points are permanently lost.

Hunger and Thirst

The total lack of nourishment progressively wears down a character until it brings about death. For each complete day that a character passes without food, he loses 1 point each of Strength, Agility, and Vitality. The PC falls unconscious when any one of these characteristics reaches 0, and dies a few hours later. If he receives nourishment before this happens, the character recovers the lost points at a rate of 1 point in each characteristic for each day of rest.

The lack of water is more dangerous; the human body needs between one and three liters of water daily. Each day a character spends without drinking, he loses 2 points each of Strength, Agility, and Vitality until one of these characteristics drops to 0, at which point the character falls unconscious and dies a few hours later. If he manages to drink before death occurs, the character recovers the lost points at a rate of 2 points for each day of rest.

Disease

Great plagues and epidemics scourged Europe throughout the Middle Ages, so it isn't unusual for characters to see some of the many illnesses that ravage the peninsular kingdoms during that time. Below, we describe some of the most common diseases of the age in which *Aquelarre* takes place. If a character is exposed to one of the situations that can bring about the disease, Roll against the Infection chance. If the roll is equal to or less than the percentage, that means that the character has been infected or has contracted the disease. Roll 1D6 to determine how many days the disease incubates, after which he makes a roll of VIT x3 to determine the severity of the disease, as is described for each of the infirmities:

- **Critical:** Minimum severity.
- **Normal:** Normal severity.
- **Failure:** Maximum severity.
- **Blunder:** Death. If the illness doesn't cause death, he suffers the Maximum severity.

A médico or other character with medical training can reduce a patient's suffering: if the médico makes a successful Medicine roll, the severity of the disease is reduced one level (from maximum to normal, for example); by two levels if he gets a critical success. Naturally, to benefit from the skills of a médico, he must visit the patient regularly — every three or four days is good — or the patient will suffer a relapse, enduring the originally-rolled severity.

If a character survives an illness with reduced Characteristics, they will heal back at the rate of 1 point of each characteristic per day of full bed rest. Rigorous exercise may cause a relapse if the character is not careful. Use the rules for healing from a wound (page 114) as a guideline.

Exemplum: In order to carry out an experiment that he has been working on for several weeks, Micael Bonisha needs to get hellebore flowers bathed in moonlight. So, without thinking twice, the Jew leaves Burgos at dusk and spends the entire night in search of the plant. Sadly, he forgot to bring his warm clothing, and after being enduring an especially cold night, the GD tells the player that there is a possibility that Micael will come down with pneumonia.

The percentage chance of infection is 35%, and the player gets a 24, so the alchemist contracts pneumonia. After two days of incubation (the player got a 2 on the 1D6 roll) Micael makes a roll of VIT

x3. Since he has a value of 15 in Vitality, the percentage is 45%. He rolls a 48: close, but he has failed, which means he suffers the maximum severity. Happily, the alchemist has good friends in the Jewish ghetto, among whom are found the king's own médico, who agrees to treat him. The médico makes a successful Medicine roll, and the severity is reduced from Maximum to Normal.

Next, we consult the description of pneumonia to know what will happen to the Jew: he'll spend 6 days (a 1D6+3 roll) flat in bed and then another 8 days (a roll of 2D6) very weak with a nasty cold, with all his physical characteristics reduced to 1. Once that time is passed, he'll be able to rise again as if nothing had happened. Certainly the player won't forget that if he had rolled a blunder on VIT x3, Micael would have died of pneumonia!

Bubonic Plague

Arriving in Europe in the middle of the 14th century and recurring with greater or lesser virulence every six to eight years, the bubonic plague or Black Death affects a large part of the peninsular population in the times of epidemic. Not knowing the cause of the disease — we now know that it is carried by fleas — some consider it a divine punishment, while others think it is caused by Jews or Moors. It is common to attack the Jewish or Muslim area of a town at the merest hint of the disease. One of the few effective treatments involves piercing the pustulant buboes with red-hot iron, which cures an insignificant proportion of sufferers. In most cases the sick person is simply sealed up in his house and left to die or recover on his own without infecting the rest of the population.

Infection (75%): Contact with an infected person, or with fleas carried by filthy rats.

Severity

- **Minimum:** After spending 2D6 days in a semi-comatose state with a high fever and delirium, the illness leaves the character with his Vitality and Strength at half.
- **Normal:** After 1D3 days of high fever and terrible abdominal pains, a black bubo appears in the character's armpit or on the neck. It bursts on its own after a further 1D3+5 days of the same symptoms and a state of near unconsciousness. Then, after another 3D6 days prostrate in bed, the character regains consciousness with his Vitality and Strength lowered to 1 point each.
- **Maximum:** The patient suffers the same symptoms as for normal severity, but each day that passes before the bubo bursts there is a 45% possibility that he dies. If he manages to survive until the bubo ruptures, he recovers as normal, although he will permanently lose 1D3 points each of Strength, Agility, and Vitality.
- **Death:** After suffering 1D6 days of agony, wracked by strong pains and an extreme fever, the character dies.

Cholera

This is an infectious disease that spreads rapidly in locales with sanitation troubles: overcrowded areas, or during periods of war or famine. During the Middle Ages cholera could reach epidemic levels very rapidly.

Infection (45%): Ingesting food or drink contaminated by the feces, saliva, or blood of those sick with cholera, or by staying in an area of epidemic.

Severity

- **Minimum:** The character suffers great debility for 1D6+1 days, during which time all his characteristics and skills are reduced to half.
- **Normal:** The sickness lasts for 2D6+3 days. At first the character suffers great weakness (as per the minimum severity); from the fifth day on he can do absolutely nothing. After recovering he must pass a roll of VIT x3 or permanently lose 1 point each of Strength and Vitality.
- **Maximum:** The illness lasts for 3D6+5 days, during which the character suffers great weakness (as for the minimum severity). From the fifth day onward, the character alternates between periods of coma and delirium. During this period there is a 25% chance that he will die. If this doesn't happen, he recovers satisfactorily, although he must pass a roll of VIT x2 or permanently lose 1D4 points of Strength and another 1D4 points of Vitality.
- **Death:** The character passes away after spending 2D6 agonizing days in violent pain.

Leprosy

Although leprosy begins to subside throughout Europe by the middle of the 14th century, still many affected people continue to suffer; condemned to a life removed from society, living in leper colonies or outside infirmaries; clothed in long, dark robes to hide the ravages of the disease, large hats or hoods covering their deformed faces, ringing bells or wearing signs to warn the healthy that a leper is near. They are prohibited from entering cities, attending church, or in general, all contact with other people.

Infection (15%): Direct contact with someone sick with leprosy, especially over a long time or repeatedly (it is extremely rare for one touch to cause infection, although people didn't think that way at the time).

Severity

Leprosy is incurable and ultimately fatal. The sufferer progressively loses his sense of touch and festering sores appear all over the body, while necrosis spreads implacably. Each month brings the loss of 1 point from a primary characteristic chosen at random, and the character dies when any characteristic falls to 0. He also loses 1 point of Appearance each month, although it can't fall below a rating of 1.

Pneumonia

A relatively widespread disease in Medieval times, especially in cold, wet regions; with grave consequences among children and the elderly. The symptoms of pneumonia are high fever, a continuous dry cough, pains throughout the body — especially in the joints — and serious difficulty breathing. In extreme cases it brings about the patient's death.

Infection (35%): Prolonged contact with an ill person, or after having suffered extreme cold.

Severity

- **Minimum:** The illness runs 1D4+2 days with fever and all Primary Characteristics reduced to half.
- **Normal:** After spending 1D6+3 days flat in bed in a semi-comatose state, the sick person recovers consciousness and suffers extreme weakness for another 2D6 days, during which time all his physical characteristics are reduced to 1.
- **Maximum:** The character suffers the same effects as a normal severity, but there is a 45% chance that he dies during the days spent flat in bed. (Make one roll for the entire period, not each day.)
- **Death:** After 1D6+2 days semiconscious in bed, the character dies.

Rabies

Also known as "hydrophobia" due to the extreme fear of water that strikes its victims, rabies is transmitted by a bite from an animal infected with the rabies virus.

Infection (60%): The bite of an animal — usually a dog, fox, wolf, or bat — or of an infected person.

Severity

No treatment for rabies is known in the Middle Ages; consequently it is a fatal illness. After an incubation period of 3D6x10 days, the sick person begins to feel more and more agitated, suffering attacks of madness; moving away from any water, toward which he feels a strong repulsion; finally dying from asphyxiation due to the obstruction of the respiratory tract. Before dying, the sick person spends 2D10+20 days plunged into madness: at first he will have only strange and unusual reactions, but around 10 days he becomes aggressive and paranoid, and from the 20th day madness occurs, during which the victim foams at the mouth and tries to bite everyone in his vicinity.

Scabies

Caused by the parasite called the "scabies plowman," a mite that burrows into the victim's skin to lay eggs, scabies causes an allergic reaction which translates into enormous itchy, crusty blisters and ulcers. Due to the unhygienic atmosphere that rules the age, the scabies mite is very widespread, especially in densely inhabited locales, transmitting itself very rapidly among its victims.

Infection (60%): Direct contact with the skin of a scabies victim or his clothing, or living in a place with low sanitation, even for the age.

Severity

This illness doesn't cause death, nor does it have different levels of severity.

Pustules appear on the skin of the afflicted causing tremendous itching, especially at night or in hot environments. If not treated, they become ulcers. The character suffers –25% in all his skills while ill, which can be treated only by completely shaving the head and body and thoroughly scrubbing with salves of turpentine, pigeon droppings, garlic, plantain, juniper, or hellebore.

Smallpox

A serious infectious disease that frequently sweeps the peninsular kingdoms. Smallpox causes a rash on the body of the victim, which develops into small blisters full of thick, opaque fluid. A little while before the disease leaves — if the person survives it — the blisters scab over. When the scabs fall off they leave distinctive pox marks on the patient, marking him for life.

Infection (15%): Prolonged contact with an afflicted person, or with an object that has been contaminated by them (blankets, clothing, etc.).

Severity

- **Minimum:** The sick person has a very high fever plus nausea and general discomfort over the course of 1D4 days. Next, sores appear in the mouth, then spread over the entire body — especially the face, chest, and legs. Over the following 1D6+5 days these become large, unpleasant pustules which scab over, then dry up and fall off. During this entire time, the victim suffers great weakness, which conveys a penalty of –50% to all his skills of a physical nature. Once the scabs have fallen off, the sick person recovers and is left immune to the disease for the remainder of his life. He is left with pox scars over his entire body, reducing his appearance by 1D3 points.
- **Normal:** This has the same effects as the minimum severity, but the pustules take 1D10+5 days to dry up and fall off, during which time it is impossible to accomplish any type of physical or mental action due to the fever. Once this time is past, Vitality is reduced to 1 point.
- **Maximum:** This has the same effects as normal severity, but once the pustules appear, the patient suffers delirium in which he attempts to tear them off his body. He has a 30% chance of dying during one of these attacks.
- **Death:** Besides the pustules and scabs, the sick person suffers internal bleeding with intense pain in his belly and head, which ends his life in 1D4 days.

St. Anthony's Sickness

Caused by eating grain infected with the ergot fungus, San Antonio's Sickness — also called St. Anthony's Fire or Holy Fire (nowadays it is called Ergotism) — is a relatively common illness in the Middle Ages. Hospitals dedicated exclusively to the treatment exist, run by the friars of San Antonio, who dress in dark habits with a large "tau" cross — a cross in the form of a T — hanging on their chest.

Infection (35%): Ingesting flour or bread contaminated by the ergot fungus, especially frequent in hot, humid places.

Severity

St. Anthony's Sickness is an illness with no possible cure.

- **Minimal, Normal, Maximum:** The illness causes tremendous burning in the hands and feet, ears, and nose, which slowly but surely become gangrenous. The patient experiences severe mental disturbances, accompanied by epileptic attacks and convulsions. Each month of play, the illness causes the loss of 1 point each of Dexterity, Agility, Culture and Appearance (minimum 1). When Dexterity reaches 0, the character has lost his hands; and at 0 points of Agility, his legs; but when Culture reaches 0, the character dies. Further, each day the character needs to make a Luck roll: if it fails, then sometime during the day he will suffer an attack of agonizing pain lasting no more than 15 minutes, which causes him to contort and convulse like someone possessed. The GD decides exactly when the attack occurs.
- **Death:** The illness causes strong fever and the character's limbs are rapidly paralyzed, killing him in a single night.

Tetanus

Produced by bacteria that live in dirt or excrement, tetanus is a serious illness that can lead to the death of the patient. After entering the victim's bloodstream, the bacteria causes strong spasms, a very high fever, periods of semi-consciousness, and great difficulty breathing that ends up asphyxiating the patient.

Infection (45%): Receiving deep wounds caused by rusted or dirty metal.

Severity

- **Minimum:** The character suffers 1D6 days of discomfort and mild muscular contractions, especially in the area around the wound. During this time, all skills related to Agility and Dexterity have a penalty of –50%.
- **Normal:** The sick person spends 1D6+2 days flat in bed with small muscular contractions, suffering attacks of fever, semi-consciousness, and muscular spasms. After that time he recuperates, with Vitality at 1 point.
- **Maximum:** He suffers the same symptoms as for normal severity, but each time he suffers an attack there is a 40% possibility that he dies of asphyxiation.
- **Death:** After 1D4 days flat in bed with frequent attacks and convulsions, the character dies of asphyxiation during one of the attacks.

Typhus

Typhus, or Typhoid Fever, is an infectious disease that spreads in areas of great crowding and little sanitation, transmitted by a germ found in excrement, or water, food, or clothing contaminated with it. Typhus epidemics are frequent in the peninsular kingdoms, especially in times of famine or war.

Infection (70%): Eating or drinking contaminated food or water, contact with infected clothes.

Severity

- **Minimum:** The victim suffers a slight fever, a rash over the entire body — except face, hands, and feet — and weakness in which his ratings for Strength and Vitality are reduced by half for 1D6 days.
- **Normal:** After spending 2D6 days prostrate in bed suffering delirium, fever, abdominal pains, and bloody diarrhea, the character recovers, although all his characteristics have a value of 1.
- **Maximum:** The sickness runs 3D6+3 days with strong abdominal pains and serious diarrhea. After this time, the victim recovers greatly weakened; all his characteristics are at a value of 1. They recover normally except Strength, which permanently loses 1D3 points.
- **Death:** After 2D6 days of terrible agony, the character dies.

Venereal Disease

During the entire Middle Ages, sexually transmitted diseases are the order of the day. The most well-known of these common diseases are:

- **Crabs:** a type of body lice which infect the genital region and cause great itching.
- **Herpes:** little blisters cover the genitals and anus causing exasperating stinging, often accompanied by great pain. The development of the disease in a pregnant woman can cause malformation, or even death, to her baby.
- **Gonorrhea:** causes a painful burning sensation upon urinating, and the expulsion of a yellow discharge in men. In serious cases, gonorrhea can cause sterility.[1]

Infection (between 0% and 40%, depending upon the bedfellow): Sharing the bed and sexual pleasures with a person who has the disease, especially one with bad hygiene or who is especially promiscuous.

Severity No-one dies from these venereal diseases, although they can be a source of continued trouble, as no cure is known for any of them except crabs, which are cured by shaving the affected person's genital region.

1 As you may notice, syphilis, or great pox, doesn't appear here, as the first cases of syphilis in Europe were recorded in 1494 in Naples, in the last decade of the game timeline.

Poison

As if there weren't enough situations that can injure a character, one more must be added: poisoning. Whether administered with malicious intent, used by certain animals or creatures, or consumed totally by accident, characters may encounter the pernicious effects of poison on a multitude of occasions, so that they might wish to raise their Taste percentage and different Knowledges, if they don't wish to end their days with their face planted in the bowl of hot soup they were savoring.

When a character is poisoned he usually makes a VIT x3 roll, though some poisons are more or less toxic and so use different multipliers, as you shall see below. The degree of success on the roll indicates the damage caused to the character's person by the poison, in the following fashion:

- **Critical:** the character resists the poison and is not affected.
- **Normal:** he suffers the poison's effects in an attenuated way, and receives only half the DP that it normally causes.
- **Failure:** the character loses the normal DP caused by the poison.
- **Blunder:** the character suffers a serious poisoning and the toxin causes double the normal damage.

This Vitality roll is repeated at certain intervals according to what he has been poisoned with — usually it is repeated each hour, although there are poisons that act faster or slower — at least until he makes a critical success and is saved, or he loses all his LP, at which time he falls to the ground to die a scant few rounds after. If the character receives a successful Medicine roll before this happens, he gains a +20% bonus to further VIT Rolls. If, on the other hand, the poisoner has decided to use extra doses of poison on the PC, the Vitality roll multiplier is reduced by 1 (for example, if it were a x3 it would become x2), but it is impossible to disguise the taste of the poison in any way, which means it is easier to detect.

To continue, we present you with some of the more common poisons during the age of *Aquelarre*, although the Game Director is free to create his own. Further, in Chapter X (see page 342), you shall find some creatures that are able to inject very specific poisons.

Aconite (Monkshood)

A plant with blue or violet flowers that grows near springs and watercourses. It is tremendously poisonous, causing queasiness, teary eyes, tremors, and finally death through respiratory and circulatory failure. However, the plant has a very bitter taste, so that it is easy to detect with a Taste roll.

Resistance: VIT x2.

Damage/Interval: 5 DP/1 Hour.

Notes: If the victim drops to 0 LP, he falls into a coma and dies two or three days later.

Arsenic

A mineral which can come in white, yellow ("orpiment"), red ("sandarac"), or ruby-like crystals ("rejalgar"). If administered with finesse and knowledge, it is considered a good medicine; but it is more often used as a poison due to its high toxicity. It causes a death so lightning-quick that few know what has happened.

A half hour after ingesting it, the character must make a roll of VIT x1. If this fails, he dies immediately; if he succeeds he loses half his LP, but survives the experience.

Cantharidin

Cantharidin powder comes from certain small beetles, called Spanish flies, that live in shoots of olive, ash, and willow trees, all of which have tender leaves. To obtain this product, the insects are collected before sunrise by shaking the trees in which they live, then they are soaked them in vinegar, dried, and ground to obtain the poison powder, which should be stored in a sealed container to avoid losing its properties. It is an aphrodisiac when taken in small quantities, while if a high dose is consumed it causes inflammation of the liver, great pain while passing bloody urine, and finally fainting spells that end life.

Resistance: VIT x3.

Damage/Interval: 1 DP/1 hour.

Hemlock

Hemlock is similar to parsley and fennel in appearance, though it has a disagreeable odor; it grows in cool, humid places, such as river mouths. It has white flowers and blackish seeds from which is gathered an extremely poisonous juice with a strong smell of urine. Hemlock, a fairly rapid poison, causes violent gasping for breath and an intense cold in the extremities, which continues toward the chest, causing death by asphyxiation by stopping the lungs.

Resistance: VIT x1.

Damage/Interval: 8 DP/Half hour.

Henbane

Also called "crazy herb," "black henbane," or "stinking nightshade," it is a very common plant throughout Castile, found in landfills, wastelands, and sandy areas. It has large leaves and ochre flowers that give off a disagreeable odor. In small quantities, henbane causes drowsiness, but administered in high doses it causes great weakness, pus-filled abscesses on the tongue, copious foaming at the mouth, cloudy vision, loss of hearing, and finally a coma before death.

Resistance: VIT x3.

Damage/Interval: 1 DP/1 day.

Mandrake

Mandrake — the vegetable, not the Irrational creature — is a plant with serrated leaves that grows in damp, shaded areas where sunlight does not reach, with fetid-smelling fruit similar in appearance to an apple. The root takes strange shapes, many times resembling a human body. The mandrake root simmered in wine or directly chewed causes anyone who consumes it to fall into a deep sleep.

Notes: Mandrake doesn't cause death, but anyone who eats the root and fails a roll of VIT x3 falls into a deep sleep lasting several hours.

Poisonous Mushrooms

It is a common belief that only brightly colored mushrooms with a disagreeable odor are poisonous, but nothing could be further from the truth. Many that appear to be inoffensive at first sight can be terribly harmful. The most toxic are the "death cap," the "destroying angel," and the "fools webcap," which can finish off anyone who eats it in a few days, suffering an agonizing death with vomiting, terrible abdominal pains, and severe diarrhea.

Resistance: VIT x2.

Damage/Interval: 1 DP/4 hours.

Poppy

A plant with red or white flowers from which opium is obtained. In small doses it cause a slight numbness, but with larger doses — one ounce, or about 30 grams — the character's vision clouds, his skin takes on a yellowish tint, the lips turn greenish, and the nails blacken, until death slowly comes about from lack of oxygen.

Resistance: VIT x3.

Damage/Interval: 1 DP/2 hours.

Psyllium

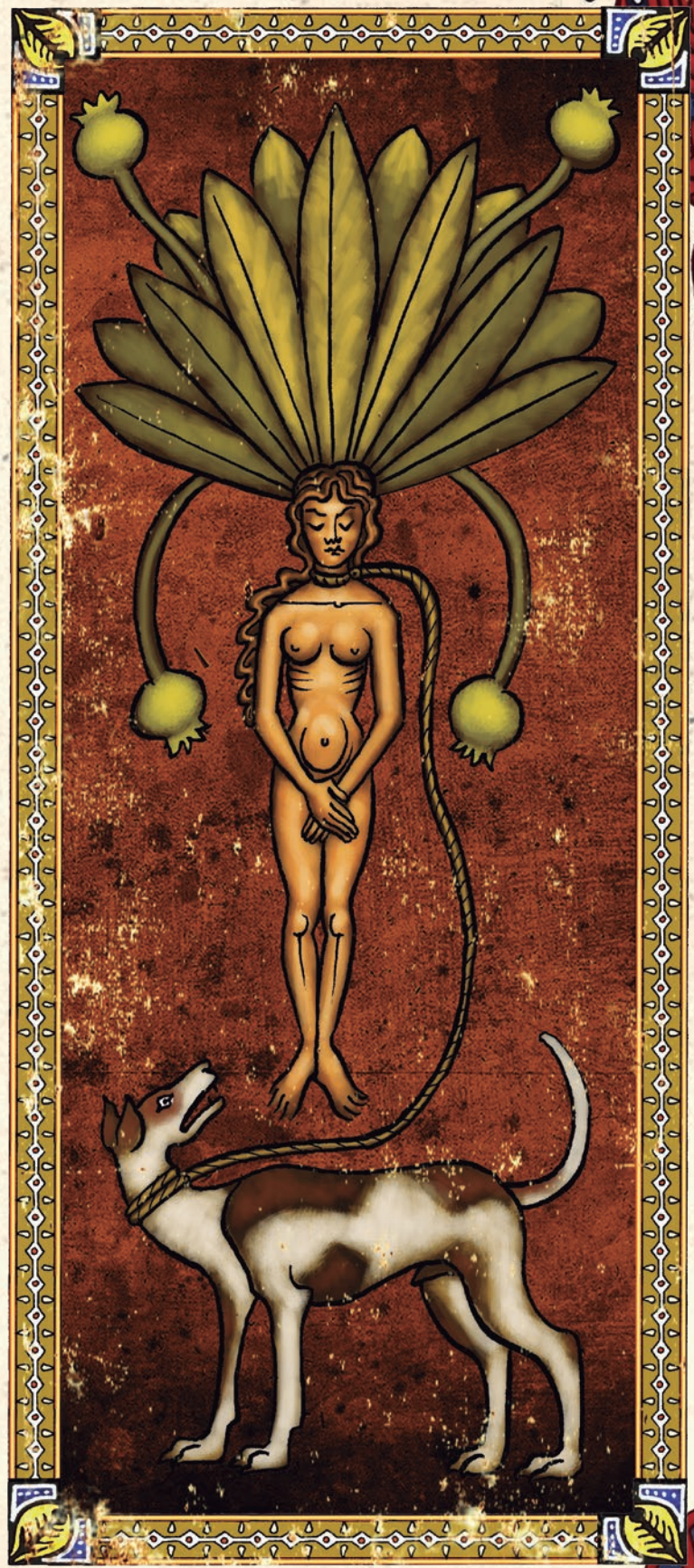
This herb looks like hay, with white flowers that look like spikes. If eaten in large quantities — which tends to occur more often among cattle than among people — it causes serious respiratory difficulty and circulatory problems, causing death.

Resistance: VIT x3.

Damage/Interval: 1 DP/2 hours.

Sardonia

The "yerba sardonia" or "sardonic celery" is a brilliant green plant, with serrated leaves and yellow flowers. It grows in wet, sandy places, and produces a tremendously toxic poison, which causes everyone who drinks it to suffer spasms



in the body and the face, forming a rictus smile; killing in a slow and painful way.

Resistance: VIT x3.

Damage/Interval: 1 DP/3 hours.

Scorpion Venom

The poison of the scorpion, an arachnid found extensively throughout the Peninsula, causes extreme swelling in the injection site and alternating periods of heat and cold; but apart from the tremendous pain in the affected spot, it has no other effect on a person.

Resistance: VIT x3.

Notes: The poison causes pain which results in a penalty of –15% to any Dexterity roll if the sting was in an arm; or Agility skills if it was a foot.

Viper

The venom of a viper — a very common serpent in the peninsular kingdoms, especially the asp — is probably the most used poison during the Medieval period, often mixed in a rival's food. The unfortunate victim poisoned by viper venom slowly grows pale, suffering slight bleeding of the gums, inflammation of the liver, pains in the stomach, vomiting, drowsiness, and an extreme sense of cold that slowly saps his strength.

Resistance: VIT x2.

Damage/Interval: 1 DP/1 hour.

White Lead

A white pigment made from lead soaked in very strong vinegar, which is used in painting and cosmetics, from which it gains the name "cerusa." If it is ingested, whether by accident or intentionally, the tongue and palate turn white and dry, with stomach pains and bloating, until slowly but surely the extremities become affected, turning cold, and it finally reaches the lungs, which brings about death.

Resistance: VIT x3.

Damage/Interval: 2 DP/1 day.

Healing

We have spent the entire chapter talking about wounds, environmental damage, and poisoning, but before passing to the next chapter, let's explain how to recover our character's health. First, we must check whether the PC currently has negative or positive LP, since treatment is different in each case.

Life Points Below 0

As we said at the beginning of the chapter, a character with negative LP loses 1 additional LP each round until he reaches negative LP equal to his maximum LP, at which point he dies. The only way to avoid this is for another character — a companion or an NPC — to stabilize this loss using rough but quick urgent care techniques: closing the wound, splinting a fracture, stopping the bleeding, etc. While this is going on, the injured person continues to lose LP each round (which are included in the LP notes, below). The person performing these treatments must make a Heal roll, and if successful, the character recovers 1D4 LP this round. The Heal roll can be repeated each round until either the wounded PC manages to reach 0 LP, at which point he is stabilized and stops losing LP, or he dies.

Positive LP can never be recovered with a Heal roll; the maximum a character can be brought to with it is 0 LP.

We remind you that a critical success on a Heal roll allows the recovery of 2D4 LP, while a blunder damages the character a bit more, causing 3 DP.

Exemplum: During a hunt on the outskirts of Burgos, Lope has the bad luck to fall into a ravine which leaves him severely injured: he has been reduced to –1 LP. Micael, who was accompanying him, runs to the courtier to try to treat the damages he received. In the round that it takes the alchemist to reach Lope, his LP fall by one point, from –1 to –2. In the second round, Micael begins to clean the wounds and bind the largest ones: making a successful Heal roll, which allows Lope to recover 1D4 LP. He rolls a 2, which would bring him to 0 LP, but must subtract one point for bleeding, so his LP are left at –1. The alchemist continues his attentions in the third round and again rolls a success: in this case the 1D4 roll gives a 3, from which is subtracted 1. By simple mathematics Lope should be at 1 LP, but since Heal can't bring about positive LP, the courtier is left at 0, stabilized and removed from danger. Micael calls to the other hunters to help him take Lope to the castle at Burgos.

Life Points at 0 or Above

If our character's wounds have not reduced him to negative levels, or we have managed to stabilize him using the Heal skill, the PC must recover the lost LP by resting as much as possible and avoiding any type of moderate or violent physical exercise. Each week that he maintains absolute rest, the character recovers a specific amount of LP according to the PC's Vitality, as shown in the table below.

However, even while the body works to heal its wounds, bleeding, infection, parasites, and poor sanitary conditions can slow or even worsen the PC's health, which is reflected in a weekly loss of 1D4 LP. To avoid this loss, the character must receive the care and specialized attention of a curandera or médico, reflected in a Medicine roll, which is made each week that he is under their care: if it is successful, no LP are

Table of Natural Healing

Vitality	LP Recovered
1–5	1D2
6–10	1D3
11–15	1D4
16–20	1D5
21–25	1D6
26–30	1D6+1

lost that week, and the PC recovers LP according to his Vitality. In the case of a critical success, the character recovers double the normal LP during this week; while a blunder means that this week twice the usual LP are lost — that is, 2D4.

Exemplum: Lope is carried to his dwelling to recover from the wounds received in the ravine. During the first week complete rest is taken, so he will recover 1D4 LP — his Vitality is 15 — but he also stands to lose 1D4 LP. Luckily, Lope is under the care of Sister Recareda, who has some knowledge of practical medicine. The good sister has visited Lope frequently during this week, administering fortifying meals and cleaning his wounds. Sister Recareda's player makes a successful Medicine roll, so that this week no LP are lost, only gained. Lope rolls his 1D4 for healing and gets 3, which raises his LP to 3 points.

If the character doesn't rest enough for his body to recover, he may suffer a relapse during the week. If the PC performs physical activity before recovering at least half his total LP, he has to make a Vitality roll to heal at all this week; if he fails he loses 1 LP, and if he blunders, the loss is 1D4 LP! The multiplier applied to the Vitality roll is tied to the type of action performed by the character:

- Shooting a bow, riding at a trot, running a short time, climbing a ladder, etc.: VIT x3.
- Running for a prolonged time, climbing a rope, riding quickly: VIT x2.
- Combat, climbing an escarpment, etc.: VIT x1.

Chapter IV: De Re Militari

Rules for Combat

In which will be described, with all the detail they merit, the many and profitable forms of the military arts, the craft of the knight and the defense of the villain, with their considerable gear and scant hopes.

First Blood

In a clearing, sheltered from prying eyes, Ignotus and Lope drew their swords. The old warrior wished to see how the courtier could handle himself in a hand-to-hand fight. He went on the defensive, parrying Lope's blows, studying him the while. When he tired of this play, he launched a crafty, lunging attack, tearing the youth's doublet and scratching the skin beneath. Ignotus was no fan of fencing with blunt or wooden swords when the real thing could be used. He stepped back as soon as he had drawn the first drops of blood; this was a training match, not a duel. The boy stared at him with some resentment, and Ignotus respected that. The lad knew enough of sword-play to realize that Ignotus had been playing with him, and would have been able to wound or even kill him before he could have drawn his own sword. Nothing was said, but the old soldier felt satisfied.

Returning to where they had left their mounts, the expert eye of Ignotus noted that they were agitated. He stopped the young man, putting a hand on his chest, and said out loud: "You should have been satisfied with the mounts."

He was answered by guffaws, and the clearing filled with men poorly armed and worse armored; bandits and desperados, the scum of the earth. They brandished their stolen arms. Thinking themselves protected by the remains of rusty armor, they approached their prey with less caution than they ought, as they saw only an old man and a boy, neither with armor.

"You can leave now with your lives... or stay and die," Ignotus informed them.

His voice was pure menace, like the growl of a hunting hound when it has been cornered. Nevertheless, he had not drawn his sword, something the younger man had already done with reckless excitement.

The bandit chief allowed himself a toothless smile and answered with bravado: "I have a better offer for you, my lords: hand over your weapons, your money, and your clothes, and we will give you a quick death. That is the deal I offer; and I tell you, since you are not well informed, it is best not to leave anyone to give testimony, since clemency today can lead to death tomorrow."

"That is true," Ignotus agreed, as if it were a done deed and there would now be no going back. There would be no forgiveness, nor mercy. He patted Lope's back, as one who spurs a horse to action. The boy did not hesitate, but threw himself toward the closest of the bandits, launching a well-executed thrust. Ignotus drew a hidden knife and threw it skillfully at another. A big man with a two-handed axe stepped close to finish the old man; but Ignotus, with a twisted smile, planted a dagger a hand and a half long between his kidneys, as if thrusting himself into a whore, then split him from groin to throat, as if he were a pig for the feast of San Martín.

The fight was short but bloody. Soon only two bandits remained standing, and they, seeing how these "reeds" had become "lances," turned to flee. Lope struck his down as he presented his back; Ignotus allowed the other to escape.

"You fought well," the old man told Lope, "but you would do better to exchange that sword for a Moorish saif. You'd fight better."

Lope gave him a look as if he had just farted in a holy place. "The espada has the shape of a cross, and it is consecrated for Christian knights to use it wisely. No self-respecting noble would carry a different weapon, as it shows his rank and his voting rights!"

Ignotus sighed.

"Oh, yes, certainly. Remember that in your next combat, all that chivalry. But since you are pious, let's be so in truth now," he turned to the wounded men lying on the ground and said: "Those of you who can walk, leave your weapons here and go. Those who remain... you already know what is waiting."

A pair managed to get to their feet and limped away. The rest stayed. Some asked their fellows for help and cursed them for giving none. Ignotus drew his sword again and said to Lope:

"Deliver mercy to those on the left, and I will do so with those on the right."

And without another word, he buried his blade in the heart of the nearest, who died instantly, without giving even a cry.

"But..." Lope stammered.

"Do you prefer to leave them here, for the crows to eat their eyes while they yet live? Would you wish to take them back to justice, to be tossed into a cell and die there, in the agony of their wounds, and if somehow one survives, he is hanged and dies slowly, kicking until he pisses himself and dies? If you are so noble and pious, give a quick death to those who would not have given one to us. And gather up their weapons! However rusty they may be, any farmer who finds them might take them and fall to the temptation of becoming another beast of the road. Perhaps that way you can save someone's life."

Paradoxical as it may seem, in that we have decided to dedicate an entire chapter to it, we do not intend that combat be a central pillar of your *Aquelarre* sessions; and although many times it will form an important part of your adventures, most situations that come up during the course of a game should be resolved in a less violent way, whether through the astuteness and intelligence of the player, or the skills of the character.

But, sooner or later, the time will come when nothing remains but to fight: out come swords and axes, the names of kings, kingdoms, and gods are shouted, and combat begins. In that moment you will discover what the characters are made of, as it will be people running and struggling in the center of the maelstrom of violence and death that war brings; from which some emerge victorious and strengthened, and others gravely wounded or even killed. For this reason, think long and well before starting a combat: in *Aquelarre* no hero can withstand the impact of an enemy cavalry charge more than once, nor the enraged howling of infernal legions launching an attack.

Combat Sequence

In the glossary, we mentioned the *Round*, the smallest unit of time used in *Aquelarre*, which we defined as the amount of time needed to carry out two combat actions. The time has come to explain what this means.

During a role-playing session there are two different types of time: real time and game time. The first we already know: it is the time in our own world; the hours, minutes, and seconds that pass while we play a session of *Aquelarre*. The other, game time, is what passes within the game world and is elastic, unlike the first; a trip that takes days or even months of game time can be converted to a short description that lasts little more than a few seconds in real time. And the opposite also occurs: a few minutes of combat in game time may require an hour or more of play. In those few minutes of the life of our characters a great number of things can happen which can be very important for them; whether in the short term (a wound, finishing off an enemy, running away); or the long-term (death or disfigurement) and we ought give proper attention to all these possibilities.

The Round exists so that we don't go crazy with the effort handling these situations. It is nothing more than an artificial measure of time that, if we want to be technical, equals about 12 seconds of real time. During the course of a round each of the characters has the opportunity to carry out two normal actions (such as attack with a sword and dodge an enemy's attack), or one extended action (cast a spell). In this way, all the participants have the same opportunity to act, and no one in particular is favored. The round, in turn, is divided into three phases, which permits the Game Director to control when each action is carried out by the participants in a combat. If all this seems too complex, don't worry; at the end of the section you'll find an outline with a review of the combat sequence to help you in your first games as GD, which you probably won't need after a few sessions.

Step 1: Declaration

At the start of each round, every character participating in the combat makes an Initiative roll, which is 1D10 plus the value of the character's Agility. This result may be modified by the type of armor a PC wears, or by a spell that modifies his Initiative, so take them into account when calculating the PC's Initiative.

Initiative = 1D10 +AGI+/–Armor or spell modifiers

Once all the characters have calculated their Initiative, the time comes to declare intentions. The Game Director asks each player what they are planning on doing during the round, beginning with the character who has the *lowest* Initiative and continuing to the rest, from lowest to highest. At the same time, the Game Director declares the actions to be carried out by the NPCs, interleaved with the PCs in their Initiative order. Thus, those who rolled the highest Initiative know what their foes are planning to do and can plan accordingly.

If a PC and an NPC get the same result for Initiative it is considered that the PC has the better initiative, as PCs have preference over NPCs. If there is a tie between two PCs or two NPCs, the one with the most points in Perception gets the higher initiative; if both have the same Perception value, then they act at the same time.

Exemplum: In order to illustrate a combat sequence, let's describe the combat to first blood that takes place between Lope and Ignotus on the outskirts of Burgos, where they have retired to practice swordsmanship. First we calculate the Initiative of both characters: Lope gets a 2 on his roll which is added to his Agility of 20, giving a total of 22; Ignotus rolls an 8 which, added to his Agility of 15, gives a result of 23.

Since Lope has the lower Initiative, he must declare his actions first: two attacks with his sword. Ignotus now knows Lope's actions and he opts for one attack with the sword and one parry with the shield.

Step 2: Action

Now the time comes for the characters to carry out the actions they declared in the previous step, in descending Initiative order. The one with the *highest* Initiative acts first, and the rest follow from highest to lowest, because those with a higher Initiative are quicker and can carry out their actions before the rest, surprising them or preventing their actions entirely.

Each character typically executes both actions on his initiative number; if he chose two attacks, he does them both before play passes to the next character; if it was a movement and an attack, they are performed at this time. But nothing requires a character to carry out the two actions at the same time; if he wishes, he can hold one or both actions until a later Initiative—although if the round ends and he hasn't done his actions, he can't save them for later rounds. Defensive actions are an exception to initiative order; they can be carried out at any time in the round, even before the character's initiative comes up, letting a character defend himself from an opposing attack even if his opponent is quicker than he is. However, he must declare his

intention to protect himself from an attack before his opponent rolls to determine whether he has succeeded or not.

Exemplum: In this second step it is Ignotus, with his higher Initiative, who is the first to act. He declared an attack and a parry. Since the second is a defensive action, he can carry it out when he is attacked, and he decides to delay his own attack to see how Lope does. So the turn now passes to the young courtier, who makes his first attack against Ignotus. In response, Ignatius declares that he will use his parry to stop it. Lope is successful with the attack, as is Ignotus with his parry, so the courtier's sword is stopped by the shield. Normally it would be time for Lope to make his second attack, but Ignotus decides to make the attack he withheld before, and since he has the higher Initiative, it is carried out before the courtier's. Ignotus uses his sword with success and manages to wound Lope who, having declared no defensive action, can do nothing to stop it. This finishes the combat, which was to first blood, as we already said. Certainly, if this had not been the case, Lope would have then had the opportunity to make his second attack, against which Ignotus, having spent his two actions, would have no opportunity to defend against.

In the case that a previous action totally invalidates a later one — the enemy we were going to attack is already dead, we are disarmed before we can use our weapon, etc. — we lose that action, since it is impossible to change the intent of an action within the course of a round.

Summary of Combat

Step 1: Declaration

- Initiative Roll: 1D10+AGI +/- possible modifiers.
- Declarations of Intent in increasing Initiative order.

Step 2: Action

- Character actions are carried out in decreasing Initiative order.

Step 3: Conclusion

- The GD describes what has happened in the round.
- Roll to regain consciousness, determine spell effects, etc.

Step 3: Conclusion

Once all the characters have carried out their respective actions, the Game Director gives a brief description of what has happened in the round so that the participants know what changes have transpired in those seconds, and can respond in the next round.

The GD and the players now make rolls to regain consciousness, determine spell effects, etc., and the round ends, passing to Step 1 of a new round.

Combat Actions

Now that we know how a combat round works, let's describe each of the different actions that a character can perform. We have divided actions into four different types: Movement, Attack, Defense, and Other. In the descriptions we indicate if it is a *normal action* (which counts as one of the two actions that can be made during a round) or an *extended action* (that needs both actions to be carried out).

So that you can easily find all the actions, we include a table summarizing the actions described for each type.

Movement Actions

When our character wishes to move from one spot to another during a round, he must make some type of Movement action, possibly limiting himself from taking some other sorts of action. Two movement actions can be combined during a round with no problem — a Walk movement plus a Run, for example — but if we want to carry out a movement action and an attack, the movement must always come first; we can never carry out an attack and then a movement. This rule applies only to attacks; defense actions can be freely combined with movement.

Walk (Normal Action)

The character moves up to 6 varas.

Run (Normal Action)

The character moves up to 12 varas.

Crawl (Normal Action)

If the character is prone on the ground, he can crawl up to 3 varas.

Climb (Normal Action)

If the character is climbing a tree, a wall, etc., each Climb action allows him to move 2 varas upward or downward. It is usually necessary to make a Climb roll in order to use this movement, for if it fails, the PC can't move at all; worse, he might fall (check the description of the Climb skill on page 81).

Jump (Normal Action)

The character makes a leap. A running jump is considered two movement actions: one for the run-up, and the other for the jump itself.

To calculate the distance of a jump, consult the description of the Jump skill in Chapter II (page 84).

Mount/Dismount (Normal Action)

The character mounts or dismounts from a steed, or he climbs on or off a vehicle.

Normally it is not necessary to make a Ride roll to use this action, although specific situations may call for it, such as mounting a moving horse, or dismounting from a horse that has not been trained for combat in the middle of a battle.

Rise from the Ground (Normal Action)

The character rises from the ground.

He can't use any attack actions during this round, only defensive ones. At the end of the round he will have finished the movement, and begin the next round standing.

Step In (Normal Action)

The character closes to grappling distance with his enemy, where only Small weapons or his own hands can be used.

Movement Actions

Action	Type	Notes
Walk	Normal	The PC can move up to 6 varas.
Run	Normal	The PC can move up to 12 varas.
Crawl	Normal	The PC can move up to 3 varas.
Climb	Normal	The PC can move 2 varas upward or downward.
Jump	Normal	The PC carries out a jump.
Mount/Dismount	Normal	The PC mounts or dismounts from a horse or vehicle.
Rise from the Ground	Normal	The PC rises from the ground. This action is incompatible with any attack action.
Step In	Normal	The PC steps into close contact with his enemy.
Swim	Normal	The PC moves 3 varas in water by swimming at the surface, or 2 varas if swimming underneath it.

In order to Step In, the character moves after his foe's actions—regardless of his own Initiative—as long as he has made no other movement, attack, or defense except dodging or parrying with a shield or weapon. He automatically closes with his foe to a range so short that he can only use Small weapons or Brawl attacks. Both characters have a +50% bonus to their attacks.

If the foe wishes to abandon the melee, he must use a Step Back defensive action (see page 128).

This attack is advisable when all you have is a small weapon and you are facing enemies with longer weapons. It is used by certain animals, such as wolves or bears, which pounce on their prey in a similar manner.

Swim (Normal Action)

Character swims a distance of 3 varas. When swimming underwater, the distance is 2 varas.

Attack Actions

With these actions we try to damage, restrain, or hinder our foe using our body or some type of weapon, whether in hand to hand combat or from a distance. Attack actions can be freely combined with one another, or with other types of actions with no problem, except, as we explained before, with movement actions: if we carry out an attack action and a movement action, the movement must always come first.

Attack actions can be modified by different factors which can raise or lower our percentage for the roll. For more information, check the section of Combat Modifiers in *Special Circumstances* (page 130), but note that skills are first modified by the actions below, then by the modifiers on the Combat Modifiers Table.

Melee Attack (Normal Action)

The character uses a weapon or his own body (punches, kicks, headbutts…) to injure his opponent. This is the most common attack.

To carry it out, simply make a roll for the appropriate weapon skill, or Brawl if the character is unarmed: if successful, the attack hits the enemy.

Exemplum: The training combat between Lope and Ignotus having ended, the two men decide to return to Burgos, as night will soon fall and it promises to be cold. But when they get back to their mounts, they discover that they are not alone in the clearing: a ragged group has arrived, wearing pieces of old armor and carrying rustic weapons. It is undoubtedly a group of bandits that have spotted them and think it wouldn't be a bad idea to strip the youth and the old man of their goods – and of their lives. As the first approaches, with a smirk on his face and a club in his hands, Lope doesn't think twice, but makes a Close Combat attack: he draws his sword and attacks the bandit, without leaving him time to even say "Hello." He makes a Swords roll and is successful, so his sword strikes the robber.

Missile Attack (Normal Action)

Similar to a hand-to-hand attack, but in this case the character uses a projectile weapon (sling, bow, or crossbow) or a throwing weapon (knife, rock, dardo) to hit the enemy.

Make a roll using the appropriate skill for the weapon or Throw, if using an improvised missile. If successful, the attack strikes the enemy. The skill percentage for this roll is modified by the distance to the opponent, as shown in the Range section of the *Special Circumstances* (page 132).

Exemplum: While Lope deals with one of the bandits sword in hand, Ignotus loses no time either. He snatches a knife hidden in a boot sheath and throws it at the nearest bandit. His Throw percentage is 40%, and he adds 20% for attacking a target at close range (see the Range rules on page 132): he gets a 51 on the roll, which strikes the bandit.

Charge (Extended Action)

The character runs at his enemy, using the force of his movement to inflict greater damage.

This is an extended action because it combines a Running Movement action with the Attack action. To perform a Charge the character must:

- Begin the round at a distance of 12 varas or less from his enemy.
- Use a Medium or Large weapon.

If the attack succeeds, multiply the rolled damage by 1.5, rounded up, before modifying for armor or impact location.

Mounted Charge (Extended Action)

The character spurs his horse and rushes at his enemy.

In order to accomplish this maneuver, the character must:

- Be mounted on horseback.
- Begin the round a maximum of 20 varas away from his enemy.
- Use a Medium weapon, or a spear of any size.

If he meets these requirements, he can spur his mount at his enemy and use the impetus of his rush to inflict a great amount of damage.

Make a Combined attack roll of the character's weapon skill and Ride, with modifiers for attacking from a height if the opponent is on foot. If the roll is successful, the damage roll is multiplied by 2 before modifying for armor or impact location. A mounted charge can never be parried, because the impact of the charge would end up causing the same damage to the defender; all he can do is dodge, with no particular modifiers.

Cleave Shield (Normal Action)

The character attacks the shield of a foe to destroy it.

This maneuver may only be carried out with an axe.

Make an attack roll with a penalty of –25%; if successful, the axe strikes directly against the enemy's shield. Subtract twice the DP rolled from the shield's Durability points. On a critical success on the attack roll, the axe blow

completely destroys the enemy's shield, regardless of its remaining Durability. This maneuver can be avoided only with a dodge or by parrying with a weapon, because the attack automatically hits if you attempt to parry with the shield itself.

Disarm (Normal Action)

The character leaves his foe weaponless with a deft twist of his blade.

First, the character must have a weapon of the same size or greater than his enemy's. If he does, make an attack roll at half the normal percentage. If successful, his weapon may be pried or struck from his hand. For this, make an opposed roll of STR vs. STR. Weapon size determines the multiplier:

- Small weapon: STR x3
- Medium weapon: STR x4
- Large weapon: STR x5.

As an example, if we are using a longsword to disarm a foe with a knife, we roll STR x5 against the enemy's STR x3.

Double Attack (Extended Action)

The character uses a Medium weapon in one hand and a Small one in the other — a sword and a dagger is the typical combination — to perform a double attack, using both weapons to deal more damage to his foe.

To use this attack, make a Combined roll with both weapons — and we remind you that weapons in the off-hand have a –25% penalty (see *Combat Modifiers*, page 130). If successful, both weapons hit the opponent. If he has declared a defensive action, he can use it against only one of the two attacks — he chooses which weapon to defend against; a successful Dodge will evade both attacks. Otherwise, if he declared two defensive actions, they must be of different types — parrying with his shield and again with his sword, for example — to defend against both attacks.

Feint (Extended Action)

The character threatens a strike from one direction, while really attacking from another, making defense more difficult for his opponent.

To accomplish this, make an attack roll at half the normal percentage. If it is successful, the opponent makes his defense action (if he has one) at half the usual percentage.

Exemplum: The turn comes for our bandits, who are not exactly greenhorns in the art of war. Lope's opponent intends to feint with his club to trick the courtier, to bring him down as quickly as possible. The bandit has 60% with his club, which is reduced to 30% to carry out the feint: he rolls a success, and Lope must make his Defense roll at half. His percentage with the sword is merely 40%, half of which is 20%. He rolls the dice and obtains a 19: a near thing, but enough to avoid the bandit's feint.

Held Blow (Normal Action)

The character intends to simply touch an enemy with his weapon — during a tournament, a joust, or training — rather than cause him great damage

On a held blow the character's weapon skill is raised by 25%, but damage is divided in half, rounding down.

Immobilize (Extended Action)

The character grapples his enemy so that he can't move.

This action can be carried out only if the character is in close range because of a Step In move (whether he or his foe initiated the brawl).

To Immobilize an opponent, make an opposed roll of the attacker's and defender's STR x5: if the defender wins, the maneuver fails and the brawl continues. If the attacker wins the opposed roll he has successfully grappled his opponent, who can't move until he is released, or he succeeds with a Break Free defensive action.

While he holds his foe immobilized the attacker may, if he wishes, inflict damage equal to 1D3 plus his Strength damage modifier each round, by applying pressure, dislocating joints, or strangulation. This damage is subtracted directly from the opponent's LP without taking into account damage location or armor. Causing damage this way is an extended action, so we can only do it once per round.

Quick Attack (Normal Action)

The character makes his attack with the greatest speed possible, attempting to hit his opponent first; but he loses accuracy when carrying it out.

When declaring a Quick Attack in Step 1 of the round, during the declaration of intent, the character's Initiative is raised by 5, which may allow him to attack before his enemy. There is a penalty of –50% to the weapon skill when making the attack, because the speed of the attack is compensated by the loss of precision.

Set Spear (Extended Action)

The character plants his spear and uses a rider's momentum against him.

Use of this defense requires a spear and an opponent making a Mounted Charge

The character spends the entire round holding the spear steady, so that when he receives the enemy's attack the mount is impaled on the spear on a successful Spear roll. Roll the spear's normal damage, and multiply the result by 2; this is the total DP done to the attacker's mount. Unfortunately, the character can't defend himself against the enemy's attack, but he may, at least, end his advantage of fighting from horseback.

Shield Attack (Normal Action)

The character strikes his foe with the edge of his shield.

This can only be done with a Small or Medium shield — a tarja or a pavés is too awkward.

To make the attack, roll for the Shield skill at half its percentage; since it is a defensive item, it is not intended to be used in this way. If successful, the foe carries out his defensive action (if he declared one) in the normal fashion. If the defense fails,

the damage is 1D4 for a small shield (adarga, rodela, or broquel), or 1D4+1 for a medium shield (escudo or escudo de madera); to which we add the damage bonus for Strength.

Shove (Normal Action)

The character uses his own body to knock his foe down.

To accomplish this, make a Brawl roll; if successful then oppose STR x5 vs. STR x5. If the character wins, his enemy staggers backward and must make an AGI x2 roll not to fall to the ground. If the opponent wins the opposed roll, nothing happens; but take care, because if the opponent has a critical success on his roll the attacker automatically ends up on the ground, without an AGI roll to save himself.

This attack action can't be parried, only dodged.

Strong Attack (Extended Action)

The character spends the entire round preparing an attack; raising his weapon above the head, clenching his spear before attacking, etc., so he can inflict more damage than usual.

Make the attack in the normal way, but each increase on the Damage Bonus Table has a penalty of –25% to the weapon skill: for example, if the character has a bonus of +1D4 with the sword, he can make a strong attack that has a bonus of +1D6 if he reduces his attack percentage by 25%, or +2D6 if he drops it by 50%.

This action doesn't work with thrown weapons or ranged weapons like bows, crossbows, or slings.

Stun Attack (Normal Action)

The character knocks his enemy unconscious with a blunt weapon or his fists.

To carry it out the character must:

- Attack his opponent by surprise (from behind, without warning, etc.).
- Use a blunt weapon or his own hands—bladed or pointed weapons such as swords or spears won't serve[1].
- The attack is made directly to the head.
- The foe can't be wearing a metal cap or helmet.

Make the attack roll with a penalty of –25% (though there is a 50% bonus if he attacks from behind, so that helps). If successful, make a normal damage roll which, since the damage is done to the head, is multiplied by 2.

Unlike other attacks, the DP rolled are not subtracted from the target's LP, but are compared to his Vitality characteristic: if the DP are equal to or greater than the enemy's Vitality, he falls unconscious. The exact amount of time he remains unconscious is equal to 10 minutes times the amount by which we exceed his Vitality (with a minimum of 10 minutes).

1 While it is certainly possible to use the pommel or handle of these weapons to stun, the roll is made against the Brawl skill, and the damage is 1D4 plus the Strength damage bonus.

If the roll is a blunder, it becomes a regular attack doing regular damage, so instead of stunning him, it is subtracted from his LP as normal.

Sweep Attack (Extended Action)

The character makes a horizontal sweeping attack to strike all the enemies he can.

This action can only be carried out with Medium or Large blunt or cutting weapons, not Small weapons like knives, or thrusting weapons like spears.

Make one attack roll with a –20% penalty for each enemy after the first. If successful, the opponents can use defensive actions (if they declared them), which are made in order based on the direction of the sweep: from left to right or right to left. If they use a parry and are successful, they stop the weapon at that point and their remaining companions won't be affected by the attack. Those who fail their defensive action receive damage in the normal way, rolling the damage dice independently for each affected target; but all will be hit in the same location.

Exemplum: After finishing with his first bandit in melee, Ignotus finds himself surrounded by three bandits, so he decides to open a space in the mob using a sweep attack with his sword. His attack percentage is 90%. Since he wants to strike three enemies, he reduces his percentage by 40% (–20% for each bandit after the first) to 50%: he rolls a success. The attack is carried out from left to right, so the leftmost bandit tries a parry, which fails, and Ignotus' sword hits him in the chest and continues its sweep to the right. The next bandit also tries to parry with his weapon and also fails, so he is struck in the same location as the previous bandit, the chest and, since the attack is not stopped, it goes on to the final bandit, who does manage to parry the attack, stopping the weapon's movement and avoiding damage. Had the first bandit successfully parried the attack, his companions would have been free from danger.

Trip (Normal Action)

The character unbalances his foe using a weapon or his feet, causing him to fall to the ground.

This action, similar in its results to Shove, may be performed only with a spear or staff, or unarmed using the Brawl skill.

Make a roll with the appropriate Weapon skill or Brawl, at half normal percentage. If successful, the target must make a roll of AGI x3: if he fails, he falls to the ground and loses whatever actions he had. Naturally, this action can be used only against human beings or other bipedal creatures, not horses or other quadrupeds.

Unhorse (Normal Action)

The character uses a specially-designed polearm, such as a podaderas or hocinos (see the *Lanza Larga* description on page 137), to pull a rider off his horse.

Make a Spear roll at half percentage: if successful, the rider may parry or dodge the attack, otherwise he has been caught by the hook. Once caught, make an opposed roll of the

Attack Actions

Action	Type	Description	Notes
Close Combat Attack	Normal	Strike our enemy in hand to hand combat.	
Missile Attack	Normal	Strike our enemy from a distance.	
Charge	Extended	A rushing attack on foot intended to cause more damage to our enemy.	Medium or Large weapon. DP x1.5.
Mounted Charge	Extended	A rushing attack made from horseback to deliver enormous damage to our opponent.	Spear or medium weapon. Can't be parried. DP x2.
Cleave Shield	Normal	An axe attack directed specifically at an enemy's shield to attempt to break it.	Axe only. Attack –25%. DP x2 vs. Shield's Durability.
Disarm	Normal	An attack directed toward disarming our opponent.	Attack at ½. STR vs STR: Small Weapon: STR x3. Medium Weapon: STR x4. Large Weapon: STR x5.
Double Attack	Extended	Using a weapon in each hand for a single attack.	Combined Roll of both weapons. If successful, both weapons hit. Defender may only defend against one weapon per Defense action. Roll Damage for each weapon separately.
Feint	Extended	An attack that disguises the true aim of our weapon.	Attack and Defense at ½.
Held Blow	Normal	An attack intended mainly to touch an enemy rather than damage him.	Attack +25%. DP/2.
Immobilize	Extended	A maneuver that allows us to grapple our opponent.	STR x5 vs. STR x5. Can't move unless released or successfully Breaks Free. 1D3+STR mod each round.
Quick Attack	Normal	A fast attack that can allow us to act before our enemy.	Initiative +5. Attack –50%.
Set Spear	Extended	Firmly brace a spear against a horse charge so that the mount becomes impaled.	Spear only. DP x2
Shield Attack	Normal	A desperate attack made with the edge of a shield.	Shield at ½. Small Shield Damage: 1D4 Medium Shield Damage 1D4+1
Shove	Normal	An attack intended to knock our enemy down with a shove.	Brawl. STR x5 vs. STR x5. AGI x2 or fall. Attacker falls on Defender Critical.
Strong Attack	Extended	A slow attack that allows us to cause more damage than can normally be done.	Attack -25% for each increase on the Damage Bonus Table.
Stun Attack	Normal	An attack intended to knock an opponent unconscious.	Blunt weapon or Brawl. Attack –25%. DP x2 compared to VIT.

Sweep Attack	Extended	An attack intended to strike all the enemies surrounding us.	Medium or Large, blunt or bladed weapon. –20% Attack for each enemy after the first. Successful Parry stops the sweep.
Trip	Normal	An attack intended to toss our enemy to the ground by tripping him with our weapon.	Spear, Staff or Brawl. Attack at ½. AGI x3 or fall.
Unhorse	Normal	Using a spear to knock a rider off his horse.	Hooked spear. Attack at ½. STR x5 vs. Ride. 1D6 DP from the fall.

character's STR x5 against the rider's Ride; if the character wins the roll, the rider falls to the ground, taking 1D6 DP.

Any weapon with the Unhorse ability can be used in the same way as "Spear" weapons here. We've just chosen Spear to illustrate the example.

Defense Actions

Our character can use these actions to avoid part or all of the damage caused by his enemies' attacks, using his agility or the weapons at his disposal. These actions can be freely combined with other actions, or you can declare two Defenses in a turn.

Bear in mind that defense actions can be modified by different factors, increasing or decreasing our possibility for success with them. Consult the Combat Modifiers section in the *Special Circumstances* portion of this chapter (page 130).

Parry with a Weapon (Normal Action)

The character uses his weapon to block his opponent's attack.

To carry out a parry, make a skill roll for the weapon. If successful, the enemy's attack is stopped completely, and does no harm.

If the weapons are the same size (a sword against a sword), Small against Medium (a dagger against a sword), or Medium against Large (a sword against a longsword), the parry

blocks the attack and that is that. But for a Small weapon parrying the attack of a Large weapon (a dagger against a longsword), on a success roll the character's STR x3 against the attacker's STR x5. If the defender loses this opposed roll, he blocks the attack, but the weapon is struck from his hands.

To stop a critically successful attack requires a critical success on the parry roll. Otherwise, while a success will stop the attack, the weapon used to parry with is struck from the defender's hand and, if it is a Small weapon against a Large one, it is also broken from the blow.

An advantage of parrying is that the defender can make multiple parries with a single combat action, deflecting attacks coming from different enemies — but not from the same person; you can't use a multiple parry to stop two attack actions from the same opponent, or a Double Attack action. The percentage in the skill is reduced for each additional parry:

- Second parry: –25%.
- Third parry: –50%.
- Fourth parry: –75%.

Finally, a few last words:

Brawl allows the character to use his bare hands to parry an attack, but unless blocking a Brawl attack or he obtains a critical success on the roll, he receives the weapon's normal damage directly against one of his arms.

It is possible to parry with a bow or a crossbow (but not a sling) using the Brawl skill, but the weapon is destroyed in the process.

Parry with a Weapon can't be used against a Missile attack. Use Parry with a Shield instead.

Parry with a Shield (Normal Action)

The character parries an incoming blow with his shield.

The same rules are followed as with Parry, but a shield is never knocked from the defender's hand, and is broken only when its Durability is reduced to 0.

Furthermore, if the character is the target of a missile attack, he can use the shield to protect specific impact locations, as indicated in the description of the shield he is using (page 143). Roll against the Shield skill normally to place the shield in the appropriate location.

Break Free (Extended Action)

The character escapes an Immobilize action.

To break free of his opponent, the character makes an opposed roll of STR x5 vs. STR x5. If he wins the roll, he free himself from both the immobilization and the brawling combat, and he may act freely in the following round.

Dodge (Normal Action)

The character evades close combat attacks by moving nimbly from side to side, forward and back.

Roll against the Dodge skill. If successful, he avoids the attack, which causes no damage.

Unlike parrying, he can use a single Dodge roll to avoid all attacks aimed at him by the same person during this round. But if several enemies attack, he must use a separate Dodge for each attacker.

Clearly, it is more difficult to avoid an attack that gained a critical success; in this case, the Dodge skill rating is reduced to half, rounding up (for example, if Dodge is at 55%, he would avoid a critically successful attack on a result of 28 or less).

It is impossible to use a Dodge action to avoid a missile attack; use the Evade or Seek Cover actions instead.

Evade (Extended Action)

The character spoils the aim of a missile-user by dodging from side to side across the battlefield, even throwing himself to the ground, all to offer a more difficult target.

This action requires that the defender have a higher Initiative than his opponent, to act before the attacker makes his attack roll. Make a Run roll at half its percentage; if successful, the archer makes his attack roll at half its percentage. The character may move up to 6 varas in any direction.

Flee (Extended Action)

The character skillfully extricates himself from combat, not giving his opponent a chance to hit him.

If the character finds himself in a losing combat and wishes to abandon it for good, he could use a movement action to retreat, but this assumes that he drops his guard and his opponent can attack using a normal attack action with a +25% bonus to his skill. A better option is to use the Flee maneuver.

When the character uses this action, he prepares his escape throughout the round, and may still use two defensive actions — normally parries or dodges. In this way, when the next round begins, whatever his Initiative, he can abandon the combat without the enemy being able to attack.

Exemplum: After several rounds of combat, with all their companions wounded or dead on the ground, the two bandits remaining in combat with Lope and Ignotus decide to escape. The first simply announces that he will carry out two actions of Running movement to get as far away as possible, but that means dropping his guard. As he runs away, Lope attacks with a +25% to his weapon skill and strikes him down.

The second bandit is smarter and decides to carry out a Flee action this round, preparing his escape. He parries Ignotus' two attacks, and at the start of the next round he can perform movement actions without having to drop his guard, thus preventing Ignotus from attacking him. Although he could pursue using movement actions, the old warrior figures that enough is enough and lets him go.

Full Defense (Extended Action)

The character spends the entire round defending himself, using the extra time to increase his chance of success.

If he takes no other actions during the round, the character can perform a single defense action with a bonus to the roll. The defensive action can be only a normal action (Parry, Dodge, Step Back, etc.), not an extended one (Flee or Break Free, for example), and the normal rules are followed for that action (if it is a parry, for example, multiple different parries can be carried out). 50% is added to the skill, and it becomes an extended action.

Full Guard (Normal Action)

The character holds his shield as close to his body as possible, giving additional protection from enemy attacks.

This maneuver requires the use of a shield; if the character doesn't carry one, it can't be used.

Using one of the actions for the round, the defender sets his shield, which then protects against close combat attacks the same way as against missile attacks (see the Parry with Shield maneuver on page 126 and the description of shields on page 143). For example, If he uses an escudo in full guard, he will have his shield arm, chest, and another location, such as the abdomen, protected by the shield. However, his percentage to actively parry with the shield or to attack with a weapon is reduced by half while in full guard. The character remains in full guard until he declares that he wishes to leave it; which he may perform as a free action, without using any of the round's actions.

Seek Cover (Extended Action)

The character defends himself from a missile attack by quickly seeking cover.

In order to carry this out, he must have:

- A higher Initiative than the enemy whose attack he wishes to avoid.
- Some type of cover close by, whether total (the corner of a house, a deep hole) or partial (a low wall, another character). He must try to dive behind this cover before his opponent can act, and in this way avoid the incoming attack.

To carry it out, make a Jump roll before the opponent makes his missile attack roll. If successful, the character has reached the cover before receiving the attack, so that an attack that hits a protected location hits the cover and not the character. If the enemy archer gains a critical success on his roll, the character must also have obtained a critical success on Jump, or the maneuver will have been for nothing.

Defensive Actions

Action	Type	Description	Notes
Parry	Normal	Use a readied weapon to block the attack of our adversary.	May only parry one attack per attacker. May Parry more than one attacker with a –25% penalty per extra attacker.
Parry with Shield	Normal	Use a shield to block our adversary's attack.	May only parry one attack per attacker. May Parry more than one attacker with a –25% penalty per extra attacker.
Break Free	Extended	Permits a character to escape an Immobilize maneuver.	STR x5 vs. STR x5.
Dodge	Normal	Avoid an attack striking us by making a Dodge roll.	May Dodge all attacks from one attacker. Must use a separate Dodge action each attacker.
Evade	Extended	Moving in an erratic manner to offer the worst possible target to a missile attack.	Perform before Missile attack. Run at ½. Attack at ½.
Flee	Extended	Maneuver necessary to abandon combat without dropping our guard.	Allows 2 Defensive actions Next round may use a Movement action without being hit.
Full Defense	Extended	Carry out a single defense in the round, but with a greater percentage.	Defense action +50%.
Full Guard	Normal	Use a shield to protect ourselves in close combat.	Parry with Shield at ½. All Attacks at ½.
Seek Cover	Extended	Make a Jumping roll to enter nearby cover before being attacked at a distance.	Jump before Missile attack. Attack that hits a covered location affects the cover.
Step Back	Normal	To abandon a melee situation by means of a Brawl roll.	Brawl.

Step Back (Normal Action)

The character breaks away from a brawl brought about by a Step In move.

To step back, make a Brawl roll: if it succeeds, the character ends up far enough from his opponent to abandon the brawl and be able to take normal actions.

Other Actions

Besides moving, attacking, and defending ourselves, we might carry out other actions over the course of a combat that have nothing to do with these three basic types. This section describes these other, miscellaneous actions that the characters can take. By definition it is an incomplete list, since the players' imagination and inventiveness is infinite, and much depends on the GD to arbitrate whatever strange actions a player may come up with.

Cast a Spell (Extended Action)

The character gathers his power and casts a spell.

Although we shall deal more in depth with the casting of spells when we reach Chapter VI (page 165), what we can say now is that it is treated as an extended action.

Give Object (Normal Action)

The character passes an object to a friend.

If our character wishes to hand an object or a weapon to another character, simply spend a normal action to do so. This supposes that the two characters are standing next to each other. If they are at a distance so that it must be tossed from one to the other, the thrower must succeed with a Throw roll, and the person receiving it an AGI x5 roll to catch it correctly.

Prepare Attack (Variable)

The character aims his weapon as he waits for his opponent to come into range of his attack.

If the character prepares to carry out an attack ahead of time — aiming his bow at the enemy, holding his sword strike while watching his target approach, etc. — it increases his chance of success when making the roll.

For each complete round that passes in preparation before making our attack, the attack skill gains a +10% bonus, but no attack may gain more than +50%, no matter how many rounds are spent waiting for that perfect shot.

Ready Weapon (Normal Action)

The character hastily draws his weapon to deal with a surprise attack.

If combat begins and the character doesn't have his weapon in hand, he must use a normal action to draw or ready it. Naturally, this action must be carried out before the weapon can be used to attack or defend, so if the enemy has a higher Initiative it is possible that his attack will catch our character off guard, without a weapon to defend himself. If drawing two sheathed weapons at the same time (for instance, a dagger and a sword), it only requires one action for both weapons. Otherwise, each weapon requires a different action. Preparing a shield always requires the use of a separate Ready Weapon action.

If the weapon he wishes to prepare is within easy reach, such as on a table, we use the same rules to ready it; or if he wants to find something he has in his equipment and take it in hand — a canteen, for example. But if the object in question is more difficult to reach — the same canteen, but at the bottom of a pack — the action may change from normal to extended, or even last more than one round, at the discretion of the GD.

Ruse (Normal Action)

The character uses a trick to discommode his opponent.

Ruses include all those unusual ploys and dirty tricks a character can use to hamper the attack or movement of his foe:

Other Actions

Action	Type	Description	Notes
Cast a Spell	Extended	Cast a spell in combat.	
Give Object	Normal	Give an object or weapon to another character.	
Toss Object	Normal	Throw an object or weapon to another character.	Thrower: Throw. Catcher: AGI x5.
Prepare Attack	Variable	Prepare an attack ahead of time to raise our chances of success.	+10%/Complete Round. Maximum +50%.
Ready Weapon	Normal	Draw a weapon to use it in combat.	
Ruse	Normal	Carry out an unusual dirty maneuver to impede our foe.	
Free Action	—	A maneuver or act a PC can carry out without using one of the two actions in a round.	

tossing sand in his eyes, dropping a tapestry over him, catching his weapon in the folds of his cloak, biting him, clapping his ears with both hands to leave him deaf, hamstringing his arm or a leg with a knife, etc.

As long as it doesn't involve a very complex maneuver, it can be resolved with a normal action, performing a Brawl roll with appropriate modifiers — it's not the same to try to gouge the eyes as to catch the weapon arm, for example. If successful, the Game Director should determine the exact effects of the ruse, taking into account the ploy and the combat situation.

Free Actions (No Action Used)

A free action is one that any character can do without taking up one of the two actions in a round. They are nearly unconscious acts or things that don't impede the performance of other actions. The most common is the use of Perception or Communication skills: detecting a movement behind oneself, hearing a conversation that takes place nearby, ordering companions to carry out a charge, identifying the language the enemy is speaking, etc.

Moving one vara's distance in any direction during a round is a free action, since it is supposed that in executing attack and defense actions you advance, recoil, sidestep, etc. — remembering, of course, that closing in on the opponent uses the Step In action. In any case, the Game Director has the last word in deciding what is truly a free action or not, as always.

Damage

Every time an attack succeeds and is not successfully defended against — whether because the target didn't declared a defense, or he failed at his defensive action — it comes time to calculate the amount of damage caused by the attack. If you cast a glance at the *Weapons Table* (page 139), you'll see that each weapon has been assigned a type of die in the Damage column — for example, a cuchillo has a damage value of 1D6. A weapon may even have modifiers: the espada has a damage value of 1D8+1. We roll this die to determine the amount of DP we inflict on our target each time we strike it with this weapon.

However, not everyone has equal capacity to handle a particular weapon; some require great strength, others good agility, and even others fine eyesight. The Weapons Table lists two values that modify the Damage roll we make with each weapon: Damage Bonus and Minimum Strength.

Damage Bonus

Damage bonus is based on a Primary characteristic that allows us to get the most from a particular weapon. The better this characteristic, the more damage we can inflict when using the weapon. To calculate the damage bonus we have with a weapon, find the value of the base characteristic of the weapon on the following table.

When using a thrown weapon (a knife, a spear, or a rock, for example), or the Brawl skill, the damage bonus is calculated using the Strength characteristic.

Exemplum: Our courtier, Lope of Navarrete, like the good noble he is, always carries an espada at his belt. The sword has a Damage value of 1D8+1. Swords has Dexterity as its base characteristic, and Lope has 15 DEX, so the courtier's damage bonus when using a sword is 1D4, giving him a roll of 1D8+1+1D4 each time he strikes an enemy with it.

If Lope tried a longsword, which uses Strength to calculate the bonus, he would gain no damage bonus at all, because he only has 10 STR.

Damage Bonus Table

Base Characteristic	Damage Bonus
1–4	–1D6
5–9	–1D4
10–14	—
15–19	+1D4
20–24	+1D6
25–29	+2D6
30–34	+3D6
35–39	+4D6
40–44	+5D6
45–50	+6D6

Minimum Strength

The other value that can modify the damage we do with a weapon is Minimum Strength. All the weapons have a specific minimum Strength to use it competently. If a character uses a weapon and his Strength is below this number, he inflicts 1 DP less per point less than the minimum. But the penalties don't end there, far from it! For each point below the Minimum Strength his attack percentage is reduced by 5% and his initiative roll by 1.

Exemplum: As we have said before, Lope likes to wear an espada. If we consult the Minimum Strength for it, we see that it is 12: tsk, tsk, his Strength is only 10. Because he lacks 2 points of Minimum Strength, he has –2 DP, Swords –10%, and –2 on his Initiative rolls while using it. Lope's true damage with the espada is 1D8+1+1D4–2, or, to simplify, 1D8+1D4–1.

If he were to use an espada corta instead, which has a minimum Strength of 8, he would not suffer any penalties due to Strength. But the espada corta, despite being a weapon of nobles, is very similar to knives like the bracamonte, used by hunters and pirates, so we don't believe that he'd change one weapon for the other, despite the penalties the espada imposes. As the French say: noblesse oblige...

Other Modifiers

Other modifiers can affect the damage inflicted with a weapon. One has already been treated with in previous chapters: *Impact Location* (page 103).

Armor

A factor that can modify the amount of damage a character suffers is the armor he wears, of which we shall speak more fully later (page 141). In short, we can tell you that all armor has a Protection value which is subtracted from the number of DP taken, and the remainder is the actual damage the character suffers (which should then multiplied or divided according to impact location). For example, if we wear thick clothing which has a protection value of 1, we subtract one point from all damage suffered while we wear that armor.

Critical Success

Whenever we obtain a critical success on our attack and our opponent does not critically succeed at his defense, we do the maximum damage we can possibly cause *and* ignore any armor he wears, whatever it may be; finally, we subtract as many Durability points from the armor as DP we have caused (take a look at the armor section for a description of Durability, page 141). For example, if we roll 1D8+1+1D4 damage with the espada, we inflict 13 DP automatically, without rolling dice; our opponent's armor would serve for nothing because we're cutting through it like butter, and it would take 13 points off the armor's Durability!

Special Circumstances

Combat is chaotic and confusing, and while the rules we have presented to this point can cover the majority of situations that occur over the course of the same, many times the players will go through *los cerros de Úbeda* ("the hills of Úbeda"; i.e. off on a tangent). The dice results may direct the battle in a strange way, or the conditions surrounding the fight are unusual — it isn't always possible to fight in the plain light of day on an open field with sufficient preparation. To help you to handle these situations, we present you with a collection of suggestions that you can use in specific circumstances to better simulate the conditions in which a combat unfolds.

Combat Modifiers

Over the course of a combat, many things can happen that alter our ability to attack or defend: a blow knocks us to the ground, our enemy is mounted on a horse, it's the middle of the night, or we simply want to strike our enemy in a specific location. Each case is resolved by awarding bonuses or penalties to our attack percentage.

The Table of Combat Modifiers lists modifiers that can be used during combat, grouped into different types of modifiers (position, location, visibility, etc.), and divided in turn into attack and defense modifiers. Feel free to use them, changing them as you wish if you think that they don't fit the game session, or even ignoring them completely if that is your wish.

If you are going to perform an attack or defense action that modifies your attack (Disarm, Trip, etc.), first calculate your percentage with that action, and then add or subtract the modifiers from this table.

Mounted Combat

One of the most common situations that takes place in *Aquelarre* is combat on horseback, whether between two riders or between a rider and a combatant on foot, and although the general rules for combat do not change, two significant rules must be taken into account to simulate a confrontation on horseback.

The first is related to the skill we use, because combat on horseback supposes two different skills: the weapon we are using, and Ride, to control our mount. Therefore, mounted combat uses Combined rolls of our weapon skill and our Ride. For example, if we are fighting with a sword and have 80% in Swords and 50% in Ride, all attack and defense rolls are made as if our percentage were only 50%.

The second main difference involves rolling for impact location. It is very difficult to reach the abdomen or legs of our adversary if he is afoot. For this reason we always roll 1D5 against footmen to determine the location affected by our blows. Also, we can't reach our opponent's leg that is on the opposite side of the mount: if the impact location roll indicates that leg has been struck, the horse is hit instead.

If you look at the Table of Combat Modifiers, you'll see that mounted combatants against footmen gain a +25% bonus to their weapon skill for being at a greater height.

Finally, we must remember that only riders can carry out a Mounted Charge.

Table of Combat Modifiers

Impact location Modifiers: Whenever we wish to strike a specific location on our enemy without rolling on the Impact location Table, we must reduce our attack percentage—the more difficult it is to reach that area, the greater the penalty.	
The chest or abdomen	Attack -10%
A leg	Attack -15%
A foot	Attack -30%
An arm	Attack -25%
A hand	Attack -35%
The head	Attack -50%
The neck	Attack -70%
The eyes or nose	Attack -75%
Positional Modifiers: Being in a specific position (behind the enemy, fallen to the ground, on a horse, extraordinarily large or small enemy, etc.) can help or hinder our chances to attack or to defend ourselves.	
Attacking from behind.	Attack +50%
Attacking an enemy who is involved in a brawl with us.	Attack +50%
Attacking an enemy who has fallen to the ground.	Attack +50%
Attacking an enemy by surprise.	Attack +25%
Attacking from a higher position (on a horse, on a higher part of a stairway).	Attack +25%
Attacking an enemy of great size (mandrágora, dragón, serpiente marina).	Attack +20%
Attacking while moving (on a wagon, on a ship, attacking after making a previous movement action).	Attack -10%
Attacking an enemy of small size (lutín, hada, salamandra).	Attack -20%
Attacking with the off-hand (if we are right-handed, with the left).	Attack -25%
Attacking after having fallen to the ground.	Attack -25%
Attacking an enemy behind us.	Attack -50%
Defending ourselves while moving (on a wagon, defending after making a previous movement action).	Defense -10%
Defending from an attack while in a lower position (attacker on horseback, having fallen).	Defense -25%
Defending from a surprise attack.	Defense -25%
Defending from an enemy who is behind us.	Defense -50%
Visibility Modifiers: When something obscures vision during combat, everyone affected by it has his ability to attack and defend reduced in the same way.	
Reduced visibility (fog, smoke, heavy rain, an area illuminated only by torch).	Attack and Defense -25%
Little visibility (a moonlit night, within a cave but near the entrance).	Attack and Defense -50%
No visibility (a moonless night, the interior of a cave, completely blind).	Attack and Defense -75%

Ambushes

In the rules described to this point, we have always supposed that all fighters begin the combat ready and prepared, but it may happen — and will happen much more than you think — that one of the combatants is surprised by the other's attack: because he was ambushed, or he turned his back on someone he shouldn't , or there was a success in an opposed roll between the attacker's Stealth skill and the Discovery skill of the surprised PC.

However it happens, the result is that the surprised character is at a disadvantage during the first round, which is reflected firstly in a lesser Initiative roll: he rolls 1D5 instead of 1D10 to determine his Initiative. Furthermore, all his rolls for defensive actions are penalized by –25%, while his foe gains +25% for his own attack actions. Finally, the worst part is that he can't defend himself from any attack that takes place before his Initiative, an exception to the norm. For example, if he has an Initiative of 18 and an enemy with an Initiative of 20 attacks him, he can't defend himself from the attack.

Once this first round has finished, the following rounds use the normal combat rules.

Range

If you take a look at the Weapons Table, you'll see that some weapons have a trait called Range, which usually appears as three numbers separated by slashes (for example, the arco corto, which has Range 15/40/60). These indicate the short, medium, and long ranges, in varas, at which the weapon or projectile used by this weapon can be shot.

The way to use these distances in combat is relatively simple: whenever trying to hit an enemy within short range — that is, at a distance greater than 2 varas and less than the first number appearing in the Range value — we have a +20% modifier to the attack, because our target is relatively near and easy to hit. If he's at medium distance — a distance in varas greater than the first number but less than the second — the attack roll has no modifier. But if he's is at long distance — beyond the second number, but less than the third — the attack modifier is –20%, because the shot is more difficult. Following the example of the arco corto, short range is between 2 and 15 varas; medium between 16 and 40 varas, and long distance between 41 and 60 varas. If our enemy is beyond long range, it is impossible to hit him with this weapon.

Some of the weapons appear with a Range value of "STR." Those weapons are thrown, and therefore, their short, medium, and long range is based on the muscle power of the person throwing them: short distance is a number of varas equal to his STR/2 (rounding up); medium is simply his Strength; and long, his STR x2. For example, a character with Strength 12 who throws a knife has a Range value equal to 6/12/24.

Range Modifiers Table

Range	STR	Modifier
Short	STR/2	+20%
Medium	STR	—
Long	STR x2	–20%

Reload

On the Weapons Table (page 139), projectile weapons (bows, crossbows, and slings) have an additional value: Reload. It always appears as a number (1, 3, etc.), which indicates the number of combat actions it takes to reload the weapon. For example, the ballesta has a Reload value of 3, which signifies that we must use 3 combat actions once it is fired before firing it again, which can be thought of as: draw the string, get another bolt from our quiver, and place it in the weapon.

Reloading can be done in one unbroken set of actions, which may mean that we use more than one round reloading the weapon, or they can be broken up over rounds. For example, if we use the ballesta, we can reload it using 3 actions one after the other (which takes us one and a half rounds) or we could expend 1 action each during 3 rounds to finish reloading.

For thrown weapons, we have not included any reload value because if we have it in our hand, we can throw it; and if we do not have it, we need to use a Ready Weapon action to get it.

Blunders in Combat

What happens when a character gets a blunder in combat, whether while attacking or defending? The best recommendation is for the Game Director to determine the specific effect based on the character's situation: where the conflict is taking place (it isn't the same fighting in a street as on the edge of a precipice), the circumstances surrounding the combat (if it is night, if it is raining), the development of this particular adventure, or even just randomly: make a 1D10 roll, and the higher the result, the worse the occurrence.

We offer you some examples of blunders for the Game Director to use or to serve as the basis for creating his own:

- The PC twists an ankle: all his movement actions are reduced by 1 vara, and the player makes an AGI x3 roll: if it fails, he falls to the ground. If battling while mounted, he must make a Ride roll, and if it fails, the horse falls, causing 1D6 DP to the rider.
- The PC gets confused and loses the next 1D3 combat actions (including the one remaining in this round, if applicable).
- Part of his armor breaks: roll 1D10 and check the Table of Impact Locations to determine which location has become unprotected.
- The PC drops his weapon on the ground. If he has more than one roll randomly to see which one it is; if he carries a shield, there is a 30% chance that that he dropped the shield.
- In carrying out his attack, the weapon slips from his hand and lands 2D4 varas distant.
- The character falls to the ground with a graceless move. If he is mounted on a horse, the fall causes him 1D6 DP.
- The character's vision is obscured by sweat, a sudden dizziness, his helmet, etc. He has a –30% modifier to his Attack and Defense rolls for 1D3 rounds, after which his vision clears.
- The PC is a real beast: the impetus of his attack is such that he manages to break his weapon by striking it against a wall, a tree, or the ground.
- A true genius: the PC's attack strikes a friend or companion instead of his enemy, causing the normal damage for the attack. If there are no friends or companions that could be affected, his weapon breaks instead.
- The character has just entered the annals of battle: due to an inconceivable and unrepeatable movement, he manages to hit himself instead of his enemy, causing the normal damage for the weapon, including his characteristic bonus.

Weapons

Next we present to you a detailed description of the weapons that can be used in *Aquelarre* combats, divided into groups according to the Skill used to wield them. At the end of the descriptions you'll find a Table of Weapons with the game values for each.

Take into account that weapons are tied to specific social rankings (commoner, soldier, or noble) as indicated in the descriptions, which indicates the typical users of each type of weapon. Carrying a weapon that doesn't match your social rank (for example, a shepherd carrying a longsword) will only bring trouble, from ostracism and exclusion to much more severe penalties (consult the Consilium Arbitro box *About Weapons and Armor* on page 145 for more information).

Arcos (Bows, PER)

Commoners, Soldiers

Bows are not widespread in the Christian peninsular kingdoms, and apart from hunters and mountain men there are few who use it—unlike England, whose archers are especially famous during the Hundred Years War. Muslim troops are more accustomed to carrying bows into battle. Arrows are kept in quivers carried on the belt or on a mount's saddle, and it is common practice for archers to stick several arrows into the ground in front of him before battle.

Arco Corto

Among these rare weapons, the short bow is the most well-known in the Iberian Peninsula, a bow of medium length (one vara, approximately) used principally by hunters.

Arco Largo

Used primarily by English archers, who craft them from yew wood, the long bow is practically unknown in the peninsular kingdoms. If the characters see one, it will most likely be in the hands of some mercenary from Northern Europe or the British Isles.

Arco Recurvado

Of Mongol origin, the recurved bow has a place in the Nazrid armies. Made of bone, wood, and animal tendons, it is extremely stable and the shooting style leaves three fingers of the arrow hand free which can be used to handle reins, allowing its use on horseback. While short, it requires the same strength for its use as the arco largo. Its construction requires a great amount of time, and it is very susceptible to humid climates, which is not conducive to its adoption in the north of the Peninsula or Europe.

Ballestas (Crossbows, PER)

Soldiers, Nobles

An mechanical evolution of the bow that shoots a quarrel — a small arrow or bolt — with sufficient force to penetrate the thicker armors of the age. Its downside is that it takes longer to reload than a bow, but it compensates with its ease of use, and little experience is required to use it competently. This means that an accomplished knight can easily lose his life at the hands of a commoner, which so concerned the nobility that Canon 29 of the Second Lateran Council (1139) forbade its use against other Christians. This shows how poorly it is viewed, especially if in the hands of commoners. Nevertheless, crossbows are common among mercenary troops — the Genoese are especially known for it — or in the hands of a noble as a tool of the hunt.

Arbalest

This is a heavy version of the crossbow; it features a bow made of steel, which lend its bolts greater penetration and a greater range, but it takes a windlass to cock it.

Ballesta

This is the archetypical crossbow: a wooden stock with a metal bow. It requires a stirrup — a loop at the end of the stock into which the archer puts his foot — to cock. Thanks to its ease of use, it is widespread throughout Europe in the Middle Ages.

Ballesta Ligera

A smaller version of crossbow very common on noble estates, where it is used in the hunt. They have reached such a degree of refinement that at the beginning of the 15th century they can be disassembled, or they can be made so small as to fit within the sleeve of a doublet. Only the hands are needed to cock it, as opposed to the other crossbows, which speeds the process of reloading.

Cuchillos (Knives, DEX)

Commoners, Soldiers, Nobles

We consider every short, edged weapon shorter than a sword — a foot and a half or less — as a "knife", whether eating knives, daggers, or very short swords. They are very versatile weapons, with an wide range of uses, which means that they are found at all social levels; in work, eating, war, and even as ornamental objects or decorations. They are short, light weapons that are insufficient to block the attacks of heavier weapons — consult the *Parry With Weapon* rules, page 125 — although if we close with an enemy using a Step In movement, they become extremely deadly weapons.

Almarada

Although originally a tool, the almarada evolved into a piercing weapon with a narrow, three-edged steel blade with a wooden grip. It has no cutting edge; it is used by violently thrusting it between the joints of an enemy's armor; it is called the "bloodsucker" due to the grave internal injuries it inflicts. It can't be thrown or used to parry an attack.

Bracamante

The bracamante (falchion) is an evolution of the knife with a wide, single-edged blade a foot and a half long. It is popular with the infantry of Castile and Aragón, used by hunters to butcher their kills, and by sailors and pirates. It can't be thrown due to its weight.

Coltell

One of the weapons common in the almogávar's equipment. It is a knife with a large, wide blade, slightly narrower than the bracamante. Almogávares customarily used them in combination with a rodela and a pair of azconas (short spears) to be thrown in combat. The coltell is not well balanced and can't be thrown.

Cuchillo

Under this heading are gathered all those knives used principally as tools, whether for preparing meat, skinning an animal, cutting small branches, or in case of necessity, as an improvised weapon.

Daga

A secondary weapon used by the nobility, the dagger serves as a complement to the espada, or as the personal weapon of women and maidens. It has a double-edged blade between a foot and a foot and a half long, with a crossguard to protect the hand.

Estilete

Also called *misericordiosa* ("merciful", since many knights used them to finish off their wounded opponents on the

battlefield), or stiletto. It is similar to the almarada, as its blade is meant for piercing, not cutting, but it is much shorter than the almarada, which makes it perfect for hiding on one's person. It can't be thrown or used to parry an attack.

Gumía

A dagger of Moorish origin with a curved blade and a handle of bone. It is used by many assassins, since the gumía is carried in a metal sheathe with a more pronounced curve than the blade, which creates an airtight seal, allowing the weapon to be soaked in poison for long periods of time. It can't be used as a missile weapon.

Telek

A very thin, sharp knife of Islamic origin, used by Tuaregs. They are customarily carried in a sheathe strapped to the wrist, allowing him to embrace an enemy in combat and draw it to stab him in the back, which means that when used in a brawling attack, add a +10% bonus to the weapon skill.

Terciado

This refers to a Moorish version of the bracamante, with an equally wide, but slightly curved blade; and like the bracamante, can't be thrown.

Espadas (Swords, DEX)

Nobles

During the Middle Ages, the sword is much more than a weapon: it is a symbol of nobility in its own right, and only kings, nobles, and knights have the right to carry one, leaving soldiers and commoners cruder weapons, such as axes, spears, or maces. It can be defined as a single- or double-edged steel weapon, straight or not, with a blade longer than a foot and a half. When we talk of simply "the sword", the espada is our exemplar.

Espada

The symbol of the Christian knight par excellence, the espada has a straight, double-edged blade about 3 feet long and a straight crossguard, giving it the form of the cross.

Espada Corta

Although similar to the bracamente or the terciado, the espada corta is simply a sword with a short, double-edged blade, approximately two feet in length. Together with the daga, the espada corta is, perhaps, the secondary arm most appreciated by nobles and ladies.

Estoque

The estoque is a variant of the espada with a much longer blade, used principally as a thrusting weapon. Over time, the estoque evolved to become the rapier commonly worn in the 16th and 17th centuries[2].

2 Since the estoque was not created until the start of the 15th century, if you are a GD who prefers to control all such details, you can eliminate this weapon from all adventures that occur during the 14th and early 15th centuries.

Jineta Nashrí

A sword of Moorish origin, used in the Kingdom of Granada. This refers to a shorter sword — slightly more than a foot and a half — with a straight, double-edged blade with a round pommel and a guard of bone. The majority of jinetas are crafted with expensive, exotic materials, and it is normal for the hilt to be covered with gold and precious stones, which makes it a luxury armament that is permitted only to grand nobles; for which reason it is customary to gift one to ambassadors of other realms.

Nimcha

A variant of the saif, the nimcha is a scimitar of Maghreb (North African) origin, with a greater curvature to its blade. A notch in the hilt is designed to hold the little finger, aiding in its grip. As such, if it is used to make a parry action and the rolls indicate that we drop our weapon, the nimcha falls from our hands only if we fail a roll of STR x5.

Saif

Called a scimitar by the Christians, the saif is the Islamic equivalent of the espada; much the same way as the cross-shape of the espada is seen as a symbol of the crucifixion, the crescent shape of the saif is a symbol of Allah, and as such, is carried only by those who had been blessed by Him (which is to say, the nobles). The saif has a slightly-curved single-edged blade. The most famous are made of Damascus steel.

Takuba

Also of Islamic origin, the takuba is a sword with a straight, double-edged blade, used by the Tuaregs of the Sahara. Its blade is much wider than the jineta nashrí, and can be adorned with various grooves and inscriptions with geometric motifs.

Espadones (Longswords, STR)

Nobles

Longswords differ from other swords in the length of their blade, which reaches between 3 and 4.5 feet, and the need to use both hands to wield them. During the Late Middle Ages, their use expanded due to their better cutting ability, so that by the year 1400 they are as common as espadas and equally associated with the noble class, who are only ones capable of purchasing a weapon of these characteristics.

Alfanje

This is the Muslim version of the longsword, a sword of great length with a wide, single-edged, slightly curved blade. Its name come from the Arabic *aljanyar* ("dagger").

Espada Bastarda

This is a variant of the one-handed sword, also called "hand-and-a-half sword", with a grip large enough to allow two hands, granting it a greater force. As a fusion between the sword and longsword, it also received the name of "bastard." Although using it correctly requires the use of both

hands, it is possible to use it with only one; in this case, the Strength Minimum is increased to 15.

Montante

The montante is the standard longsword, an evolution of the espada that lengthened its blade to deal with the new armors that appear in the 14th century.

Hachas (Axes, STR)

Commoner, Soldier

These weapons are similar to the axes used to cut firewood and chop down trees, but modified for combat: lighter, with more pronounced edges, to permit ease of use. They are commonly used during the entire Medieval period, but after the arrival of gunpowder and the rise of polearms they disappeared or were transformed into halberd-style weapons.

Axes are weapons designed especially for attack, not for defense: therefore, whenever they are used in an attack action we gain a modifier of +10% to our skill; but if we use them in a defense action, they have a penalty of –10%. Furthermore, thin armor offers almost no protection against an axe: Soft armors and Light armors provide only half their normal protection, rounding down.

Archa

Also called a "war scythe," this weapon mixes the idea of the axe with the spear; it is composed of a long shaft — between 4.5 and 6 feet — with a slightly-curved blade. They gained a certain significance in Christian armies, which even formed units of *archeros* in their forces.

hacha de Armas

A one-handed variant of the everyday axe, designed exclusively for war and crafted entirely of metal, approximately 2.5 feet long.

hacha de Combate

The most devastating of the medieval weapons, it requires the use of two hands to use it in combat. It consists of a double-bladed axe head at the end of a three-foot wooden haft.

hacha de Petos

A long-hafted axe — between 4.5 and 6 feet — which requires the use of both hands. The axe blade is counter-balanced by a pick or hammer, and sometimes a spear point tops it all. It is principally used in duels, tournaments, and training, because it is one of the few axes that can overcome a mounted noble or knight. Over time, the hacha de petos transformed into the halberd.

hachuela

A simple hatchet used to cut wood, but if need be it can be used as an offensive weapon, becoming a dangerous weapon in hands well trained in its use. Its haft is usually about a foot and a half long. These are the only axes that can be used as throwing weapons.

Pico de Cuervo

This weapon is a military variant of the pick. Instead of a cutting edge it has an extremely long, sharp point that could reach up to a foot in length. It is usually balanced by a small axe blade or hammer on the back of the head.

hondas (Slings, PER)

Commoners

This is one of the oldest weapons in existence, traditionally associated with shepherds, since it is used in driving and guarding herds of animals. It is simply two straps holding a shallow leather pouch in which a projectile is placed which, swung around the user's head, is hurled at the target with great force. During the Middle Ages it is used by soldiers of humble origin, who shoot them with great precision, and corps of slingers are documented in some medieval armies.

honda

Although fabricated with many different materials (usually hemp or leather) and utilizing different projectiles (stone, lead, baked clay) there are no great differences within the scope of the game between the slings the players may encounter.

Lanzas (Spears, AGI)

Soldiers, Nobles

Composed of a pointed metal head on the end of a pole — for which reason they are sometimes called "polearms" — spears are one of the most common weapons of the age, used extensively by footsoldiers due to their low cost and ease of use; and by knights, both in combat and in the frequent jousts and tournaments that are customarily held in times of peace.

Their great penetration make spears especially lethal weapons: whenever we obtain a result on our attack roll equal or less than twice the possibility for getting a critical success (in other words, 20% of our skill percentage) the spear not only injures our adversary normally, but it remains impaled in his body. In following rounds, each attack action we make allows us damage to our opponent automatically, with no need to make a dice roll. We can use a free action to remove the spear whenever we wish, but if our enemy wants to do so, he must spend a combat action and win an opposed roll of STR x5 vs. STR x5.

Exemplum: As Ignotus has commanded, Lope takes one of the spears the bandits carried and uses it to finish off a wounded outlaw who was unable to flee. His percentage with spears is the basic chance — his Agility of 20, to which he can add +50% for attacking an enemy who is lying on the ground for a total of 70%. We make the roll and obtain a 12, which is less than 20% of the percentage that we currently have with the spear (his critical success chance is 7%, so the chance to impale is 14%). Lope wounds the bandit and also impales his body with the weapon, so that on the next round he can do more damage without the necessity of making an attack roll.

The length of the spear allows a fast attack against enemies who close with us, but once they are adjacent, the same advantage becomes a disadvantage. Within the scope of the rules, spears have a +10 modifier to Initiative rolls on the first round of combat, and –10 for the second and later rounds.

Horquilla

A military variant of the pitchfork used by peasants to toss crops; the horquilla is a two- or three-pronged, metal-tined fork that requires the use of both hands. It is not widespread among the peninsular armies.

Lanza Corta

Also called a *chuzo*, the lanza corta is the shortest of all spears; it didn't exceed 4.5 feet in length. In addition to its use in hand to hand in combat, it could be used as a throwing weapon (called a *dardo* (dart), *venablo*, or *azcona*). Its range when thrown is much greater than other throwing weapons: its short range is equal to the attacker's Strength value, medium range is his STR x2, and long range his STR x3.

Lanza de Caballería

The pike or lance is the most common spear during the Medieval period; it is around 12 feet long and is used by infantry units to face cavalry charges, or as the main weapon of many riders, who used it specifically in the mounted charge. For all that, the large spear is useless as a weapon in single combat, and can only be used by a soldier on foot only to carry out the Set Spear defensive action, or a warrior on horseback to perform the Mounted Charge action.

Lanza Larga

A longer spear, between five and six feet in length, also called a *lanzón*. It requires the use of both hands to use it in combat. Some types, called *podaderas* (pruning hooks) or *hocinos* (billhooks), have a rearward-facing hook that can be used to unhorse a rider — see the Unhorse attack action on page 123.

Morosa

A long spear of Islamic origin, whose head ends in two sharp metal horns, one larger than the other. Grooves for the fingers ring its shaft, which grant a better grip. Like the lanza de caballería, it can only be used by a rider for a horse charge, or by a foot soldier using the Unhorse action. If the weapon becomes impaled in the body of our enemy, it is supposed that both horns have become thrust into his innards, automatically causing a damage of 3D6 instead of the usual 2D6 for lanza de caballería.

Mazas (Maces, STR)

Commoners, Soldiers

A blunt weapon composed of a haft topped by a knob, with or without spikes or edges. Although it was known from antiquity, it wasn't until the Middle Ages that it reached its full potential, sporting cylindrical, hexagonal, or octagonal heads, embellished with sharpened blades or metal points. Many knights of military orders abandon the use of the sword in favor of the mace to reduce the spilling of blood as much as possible, which is prohibited by the Church.

The weight of maces make them slow weapons, imposing a –5 modifier on Initiative, but when they strike they are devastating, and armor that is not padded can do little against them. Because of this, the protection metal armor offers against maces, even complete armor or metal helmets, is half normal, rounding up.

Clava

The most basic mace of all, the clava is little more than a club, sometimes improved with rough nails or blades embedded in its business end.

Dabus

A solid wooden club a vara in length, with metal reinforcing bands on the end; a weapon often employed by alguacils, guards of rich houses, and the muccadim of Jewish aljamas. It was used throughout the peninsular kingdoms, especially in the region dominated by Muslims.

Mangual

A military variant of the agricultural flail, sometimes called a scourge, the mangual is composed of a wooden shaft a foot and a half in length, with a chain with a spiked metal ball. It can easily disarm an opponent, using the chain to trap the other's weapon (use the full skill percentage, instead of half, when using the Disarm action). Like the arco largo, it is an extremely rare weapon in the Peninsula, although it is used extensively in Central Europe.

Martillo de Guerra

A military variant of the hammer, the war hammer is a very effective weapon in the hands of a soldier trained to wield it. The length of the weapon can vary from a foot and a half to three feet, and they are considered very light weapons, so that many warriors use them as their main weapon.

Mayal de Armas

The mayal (flail) is a peasant tool used to thresh grain, consisting of two wooden shafts, one shorter than the other, joined by a chain. The mayal de armas is a military variant of this tool, with metal reinforcement; sometimes the head has added spikes to cause more damage. It is a weapon used mainly by combatants of low social rank, and requires both hands.

Maza

In the age of *Aquelarre* the maza is made entirely of iron, lead, or even bronze, with a circular or polygonal head, approximately 1.5–2 feet long. Over the course of the Medieval period it evolved into the maza de armas, which is much more effective in combat, so that the plain maza practically disappears as a weapon.

Maza de Armas

Also called a "maza barreteada" (reinforced mace), this is an evolution of the maza to which have been added fins of iron or steel on the head, cut to form sharp corners. They are cheap, easy weapons to make, which allows arming an entire army inexpensively.

Maza Pesada

This is a combat mace of greater length and weight, causing a more damage when it hits, although it requires both hands to wield it properly.

Tripa

The sap or blackjack; this is a very primitive weapon, widespread among the peasant population. It is simply a small sack filled with sand or rocks, secured to a strip of leather. It is swung in a fashion similar to the sling and brought down on the enemy. It is found extensively in the mountainous areas of the Peninsula, especially in the lands bordering Castile, Navarre, and Aragón. It can't be used to parry an attack.

Palos (Staves, AGI)

Commoners

This category includes all those weapons of great length — between 4.5 and 6 feet, or even more — made of wood and requiring the use of two hands to handle properly, such as shepherd's crooks, combat sticks, and pilgrims' staves. Despite not being considered weapons in the strictest sense of the word, they can be used in this way if needed.

As with spears, the length of a staff allows them to hit attackers before they can reach the wielder, granting +10 to Initiative in the first round; but, unlike spears, further Initiative rolls are made in the normal way, without modifiers or penalties. Unfortunately, staves made of wood are especially fragile when used against other weapons; if we parry with a staff against a critically successful attack, our weapon breaks, unless our parry roll is also a critical success or we are parrying a Small weapon.

Bastón de Combate

This combat stick is a weapon that can be found only in those areas of Navarre and Aragón found closest to the Pyrenees, since the weapon is of French origin, where it is called a *canne de combat* (combat cane). It is simply a wooden stick approximately a vara in length, an ideal characteristic for passing unnoticed, since those unschooled in its use find it hard to believe that it could possibly be used effectively in combat.

Bordón

A wooden staff used by travelers and pilgrims to help them on their walks. It usually has a length of between 5 and 6 feet, thinner than a cayado, often reinforced with metal at both ends. Although combat is not its principal function, many travelers have perfected its use as a weapon.

Cayado

This simple shepherd's crook is a thick wooden staff with between 5 and 6 feet long, with the upper part curved into a hook. Although it can be used as an improvised weapon, its principal use is the aid herdsmen to catch and hold the animals in their care.

Pelea (Brawl, AGI)

Commoners, Soldiers, Nobles

Rather than a weapon skill as such, Brawl is the skill for combat without weapons. Whenever we wish our character to attack using a punch, a kick, a headbutt, a knee, we roll for Brawl to determine the success or failure of our attack. To cover all these possible types of attacks we have added a line to the Weapons Table called "Brawl" that involves these type of actions. Remember that the damage bonus of an attack made with Brawl is based on STR, and not on AGI, its base characteristic.

The Brawl skill also allows all types of dirty tricks during combat which are not covered by other skills: throwing sand in an opponent's face, knocking him down, biting, etc.

Weapons Table

Name	Alt. Name	Minimum Strength	Damage	Size	Two Hands	Reload	Range	Notes
Axes (Strength)								Attack +10%. Defense –10%. Soft and Light armors: Protection/2.
Archa	War Scythe	12	1D10+1	Large	Y	—	—	
Hacha de Armas	Battle Axe	12	1D8+2	Medium		—	—	
Hacha de Combate	War Axe	15	1D10+ 1D4	Large	Y	—	—	
Hacha de Petos	Poleaxe	12	1D10	Large	Y	—	—	May use Unhorse action.
Hachuela	Hatchet	8	1D6	Medium		—	STR	
Pico de Cuervo	Crow's Beak	10	1D8+1	Medium		—	—	
Bows (Perception)								
Arco Corto	Short Bow	10	1D6	Medium	Y	1	15/40/60	
Arco Largo	Long Bow	12	1D10	Large	Y	1	20/50/100	Extremely Rare.
Arco Recurvado	Recurved Bow	12	1D10	Medium	Y	1	25/55/110	
Brawl (Agility)								
Pelea	Brawl	—	1D3	—		—	—	Damage Bonus based on STR.
Longswords (Strength)								
Alfanje		14	1D10+1	Large	Y	—	—	
Espada Bastarda	Bastard Sword	12	1D10	Medium	Y	—	—	
Montante		15	1D10+2	Large	Y	—	—	
Crossbows (Perception)								
Arbalest		12	1D10+2	Large	Y	3	50/100/150	
Ballesta	Crossbow	10	1D10	Medium	Y	3	30/60/120	
Ballesta Ligera	Light Crossbow	10	1D6	Medium	Y	2	15/30/60	
Knives (Dexterity)								
Almarada		5	1D4+2	Small		—	—	No Parry.
Bracamante	Falchion	8	1D6+2	Medium		—	—	
Coltell		8	1D6+1	Medium		—	—	
Cuchillo	Knife	5	1D6	Small		—	STR	
Daga	Dagger	5	2D3	Small		—	STR	
Estilete	Stiletto	5	1D3+1	Small		—	—	No Parry.
Gumía		5	1D4+2	Small		—	—	Often poisoned.
Telek		5	1D3+2	Small		—	—	+10% in brawls.
Terciado		9	1D6+1	Medium		—	—	
Maces (Strength)								–5 Initiative. Metal and Full armors: Protection/2. Metal helms: Protection/2.
Clava	Club	10	1D6	Medium		—	—	
Dabus	Maces	10	1D6+1	Medium		—	—	

Name	Alt. Name	Minimum Strength	Damage	Size	Two Hands	Reload	Range	Notes
Mangual	Flail	12	1D8	Medium		—	—	Disarm action uses full skill %.
Martillo de Guerra	Warhammer	10	1D8+1	Medium		—	—	
Mayal de Armas	War Flail	12	1D10	Large	Y	—	—	
Maza	Mace	10	1D8	Medium		—	—	
Maza de Armas	Battle Mace	12	1D8+2	Medium		—	—	
Maza Pesada	Heavy Mace	15	2D6	Large	Y	—	—	
Tripa	Sap, Blackjack	8	1D4+2	Small		—	—	
Staves (Agility)				First round Initiative +10. Critical Attack breaks staff on Parry.				
Bastón de Combate	Combat Baton	5	1D4	Medium		—	—	
Bordón	Staff	5	1D4+2	Medium	Y	—	—	
Cayado	Shepherd's Crook	5	1D4+1	Medium	Y	—	—	
Slings (Perception)								
Honda	Sling	5	1D3+2	Small		1	15/25/50	
Spears (Agility)				Impale. First round Initiative +10. Second and later rounds Initiative –10.				
Horquilla	War Fork	10	1D8	Medium	Y		—	
Lanza Corta	Short Spear	8	1D6+1	Medium		—	STR	
Lanza de Caballería	Pike, Lance	12	2D6	Large	Y, if on foot	—	—	Only Set Spear or Mounted Charge actions.
Lanza Larga	Long Spear	10	1D8+2	Large	Y	—	—	Podaderas and Hocions may use Unhorse action.
Morosa	Spears	15	2D6	Large	Y	—	—	
Swords (Dexterity)								
Espada	Broadsword	12	1D8+1	Medium		—	—	
Espada Corta	Short Sword	8	1D6+1	Medium		—	—	
Estoque	Estoc	10	1D8	Medium		—	—	
Jineta Nashrí		8	1D6+2	Medium		—	—	
Nimcha		10	1D6+2	Medium		—	—	Only drop if fail STR x5.
Saif	Scimitar	10	1D6+2	Medium		—	—	
Takuba		10	1D8+1	Medium		—	—	

Skill (Base Characteristic): The skill and the base characteristic used for the weapon. The Base characteristic is used to calculate starting percentage and Damage Bonus.

Name: The name commonly given to the weapon, although it may have others.

Alt. Name: The more common English name for the weapon.

Minimum Strength: The minimum STR required to use the weapon correctly. For each point of STR less: Damage -1, Initiative -1, and Skill rating -5%.

Damage: Dice used to determine the amount of DP inflicted in an attack.

Size: The approximate bulk of the weapon: Small (light weapons used on one hand), Medium (larger one-hand weapons), or Large (two-handed weapons).

Two Handed: Marked with a "Y" if the weapon requires the use of both hands to wield properly.

Reload: The number of actions needed to reload the weapon. Only projectile weapons have this rating.

Range: The short, medium, and long range for the weapon (if STR appears here, it means that range is calculated with the Strength of the wielder: consult the section about *Range*, page 132). Only projectile weapons or thrown weapons have a range rating.

Defenses

Having described weapons, let's do the same with the various defenses the characters can use to guard themselves from their enemies' attacks, whether armor to wear or shields to interpose between themselves and the enemy's weapons.

Armor

In *Aquelarre*, we use the term "armor" for any garment, of whatever material, that grants protection to the character wearing it. As explained in the Damage section (page 129), armor grants a specific number of points of Protection, that block DP on a one-for-one basis. However, many armors inflict penalties, as reflected on the Armor Table (page 144).

Armor, in most cases, shouldn't be considered for daily use, but only for combat situations, since it is fairly uncomfortable, heavy, and rather cumbersome. Furthermore, anyone wearing armor is considered a warrior ready for battle, similar to a police officer in full riot gear nowadays; They are not well received in cities and fiefdoms, since they could be seen as a bandit, a raider, or even an invader, and the region's authorities would respond to the perceived threat. The most sensible option is to put on armor only when going to battle—as long as there is time, because it requires a number of rounds equal to the Protection points to don armor.

All armors have a Minimum Strength similar to weapons. If a character has a Strength rating equal to or higher than the minimum then he is able to wear the armor with only the usual penalties. If his Strength is below this value, the armor penalties are doubled: if the armor normally has a –2 to Initiative, it is –4; if wearing it normally subtracts 25% from all Agility skills, now it subtracts 50%, etc.

Armor also has Durability, which represents its structural integrity. The Durability value that appears on the Armor Table (page 144) is that of new piece of armor. As armor loses Durability points it becomes ragged and worn down until it reaches 0 points, at which point it becomes useless. Durability points are lost by absorbing damage. Each time a piece of armor protects its user from an attack, it loses as many points of Durability as DP as it absorbed. For example, if we wear a loriga de malla, which has 125 Durability points and a Protection of 5, and we are hit by an attack that causes 8 DP, we'd reduce the armor's Durability by 5 and our LP by 3; but if we receive only 3 DP, we subtract 3 points from the Durability and none from our LP. When hit by a critically successful attack, however, the armor loses as many Durability points as the total DP inflicted.

Naturally, armor can be repaired, which requires the work of a craftsman with adequate tools: consult the *Table of Professional Services* (page 548) to determine how much a repair of this type will cost you. The PC he can make the repairs himself with an Artisan (Armorer) roll if he has the appropriate tools and equipment. For each successful Artisan roll, he repairs the Durability value by 2D4. Unfortunately, any piece of armor or shield that has lost more than two thirds of its initial Durability is irreparable, although it can continue to be used until it reaches 0 Durability.

In the following section we describe to you the armors the characters might encounter in their adventures. After the description you shall find the Armor Table with all their ratings, including points of Protection, Durability, Minimum Strength, and Penalties.

Soft Armor

These "armors" are really just heavy clothing that grants a small amount of protection to the person wearing them. They have no penalties and characters that wear them are not considered "dressed in armor."

Heavy Clothing

Essentially cold-weather clothes — made from wool, fur, fleece, or a mix — worn especially in the high mountains, or over a good portion of the Peninsula during winter, they also grant some small protection from damage. They are typically worn by commoners and nobles alike, though nobles' clothes are of higher quality. They cover the entire body except the head.

Skin Shirt

A rustic shirt made from untanned skins of animals, typical for peasants, bandits, and people with little money to spend on clothing. It covers the chest and abdomen.

Light Armor

This sort of armor is made of flexible materials, principally leather. They are fairly light and comfortable, at least compared to the rest, so they impose few penalties.

Brazales

Cured leather armor protecting the forearm. Brazales are commonly worn by archers to avoid chafing when using the bow. They are often decorated with embossed designs. They cover the arms.

Gambesón

The simplest of true armors; a type of sleeved tunic, made of cured leather or cloth stuffed with rags or horsehair. It covers the entire body except the head.

Gambesón Reforzado

The reinforced gambesón is a development of the gambeson, reinforced with sturdy canvas; leather hardened by boiling in water, wax or fat; or even metal in rigid areas. It covers the entire body except the head.

Grebas de Cuero

Most suits of armor, of whatever type, protect only down to the knee, leaving the rest of the leg exposed. Greaves can be worn to protect the exposed shin. Grebas de cuero are made of leather. They protect the legs.

Velmez

A leather jerkin worn beneath other, heavier armors to cushion blows received, though it can be worn by itself. It covers the chest and abdomen.

Metal Armor

Armors made primarily of metal give more Durability than the types above, but are considerably heavier and more uncomfortable. However, metal armor is designed to be very flexible, permitting the user an almost complete degree of mobility.

Coracina

This is a cloth or leather tunic on which overlapping metal scales are sewn. More resistant than a loriga de malla, it is much more uncomfortable to wear. It covers the entire body except the head.

Coraza Corta

This short breastplate is often highly ornamented, worn by a good portion of noble warriors of the Nasrid kingdom of Granada. It covers the chest and abdomen and is never worn with a closed helmet, but only with a bacinete.

Cota de Placas

Chain mail reinforced with metal plates in specific rigid areas, such as the forearms, chest, etc., to increase the protection it offers. It covers the entire body except the head.

Grebas Metálicas

Metal greaves are an evolution of leather greaves, using metal plates to protect the leg between the knee and ankle, held on with leather straps knotted at the back. They protect the legs.

Loriga de Malla

Used since Roman times, the mail coat experienced a resurgence during the Middle Ages. Hundreds of rings are linked to form a tunic, sewn to or worn over a jerkin or tunic of leather. The mail coat protects the trunk, part of the arms, and the legs to the knees, and is probably the most common protection in the peninsular kingdoms of the 14th and 15th centuries. It covers the entire body except the head.

Arnés

Full armor fashioned of metal plates, thicker and more rigid than those listed above, granting it better protection at the cost of a greater weight and rigidity, and a considerable number of penalties to its users.

Also called "white armor," "full armor," or "plate armor," arnés (literally "harness") is the epitome of medieval armor; a complete suit of armor composed of numerous metal pieces held together by straps, buckles, pins, and hooks which, together with a celada or yelmo, gives the highest degree of protection to the wearer's entire body. These heavy armors are used exclusively in duels and battles, and cost an exorbitant amount, so that only nobles of the highest economic level can afford the luxury of owning one. Over time, this type of armor transformed into a gala costume and lost its defensive function. It covers the entire body except the head.

Casques

None of the previously described armors offer protection to the head, so to guard this most important location, a casque (helmet) can be worn, although not all casques can be worn with all types of armor.

Bacinete

The most common of protections for the head, a hemispherical metal helmet that protects the top of the head and ears, but not the face or throat. It can be worn with any type of armor, although wearing a bacinete with full arnés would be viewed as a tad vulgar. A bacinete can be made with a metal brim to protect from falling arrows, often called an "iron hat."

Capacete

A casque similar to the bacinete made from hardened leather, so it's much cheaper and lighter, giving minimum protection to the head. Although it can be combined with any type of armor, it is generally not favorably viewed to wear a capacete with metal armors or full armors.

Celada

A metal casque very similar to the full helm (see "yelmo" below), which leaves the lower part of the face — the mouth, chin, and neck — unprotected. This lightens its weight and allows it to be worn with greater comfort, but reduces its Protection. It can be combined only with a coracina, loriga, or arnés.

Gorro de Cuero

This is just a leather hat, which offers minimal protection to the head. As with heavy clothing, the gorro is commonly worn and not considered an armor. It can be combined with any type of soft or light armor.

Yelmo

Without a doubt, the casque that offers the most complete protection for the head is the yelmo, or "helm," since its individual parts and pieces — the crest, visor, collar, and bevor — completely cover the skull, face, and throat of the wearer. They could be designed with a snout or even a snarling face to increase the ferocity of the warrior.

However, the yelmo greatly hampers the senses of the person wearing it; the visor impedes full vision and the ears are blocked by the metal surrounding them; however, it is possible to raise the visor, which reduces the Perception penalty from –25% to –15%, although it also reduces the Protection from 8 points to 7. This helm can be combined only with a coracina, a cota de placas, a loriga, or an arnés, never with lesser armors.

Armor for Animals

This final section covers all the armors and protections that have been designed exclusively for animals, specifically for steeds.

Bardas

This armor is designed especially for horses. Different metal pieces are connected in a way similar to the arnés, offering good protection to a steed. Barding is an especially expensive protection because it has to be fitted to a specific horse, which has to be specially trained in its use — that is to say, a war horse. Bardas covers the animal's entire body except for the legs.

Bardas de Vaqueta

This is a lighter version of barding made with tanned calf skin, called *vaqueta*, which weighs much less. However, just as with metal barding, only a horse trained to war could wear this protection. It covers the animal's entire body except for the legs.

Shields

In this section we describe the different types of shields that characters in *Aquelarre* may encounter. A shield's basic use, regardless of construction, is to stop attacks made against the bearer. As with armor and weapons, after the descriptions you shall find a *Table of Shields* (page 145) with their characteristics, which includes their ratings for Durability. Like armor, shields deteriorate as they receive blows, but they are more resilient — the rules are similar to, but different from, those for armor: for each 2 DP received by a shield, reduce its Durability by 1 point; when the shield falls to 0 points of Durability, it breaks. As with armor, lost points of Durability can be repaired.

Shields also have a Minimum strength, which similar to weapons: for each point of the user's Strength that is below the minimum Strength for this shield, his percentage for the Shields skill is reduced by –5%.

Finally, we include a section of Notes, which collects certain particular aspects of specific shields, such as penalties; or some shields which, due to their great size, grant bonuses to the Shields skill.

Armor Table

Name	Alt. Name	Protection	Durability	Minimum STR	Locations	Penalties
Soft Armor						
Skin Shirt		1	15	—	Chest and abdomen	
Heavy Clothing		1	30	—	All but head	
Light Armor						
Gambesón	Gambeson	2	50	—	All but head	
Velmez	Arming Doublet	2	25	—	Chest and abdomen	
Gambesón Reforzado	Reinforced Gambeson	3	75	8	All but head	Swim –25%.
Brazales	Bracers	2	10	—	Arms	
Grebas de Cuero	Leather greaves	2	15	—	Legs	
Metal Armor						
Coracina	Scale Coat	5	150	10	All but head	Agility skills –15%. Swim –100%.
Loriga de Malla	Mail shirt	5	125	10	All but head	Agility skills –10%. Swim –75%.
Coraza Corta	Short breastplate	6	125	12	Chest and abdomen	Agility skills –15%. Swim –50%. Initiative –1.
Cota de Placas	Coat of plates	6	150	12	All but head	Agility skills –25%. Swim –100%. Initiative –2.
Arnés*	Harness, White Armor, Plate Armor	8	200	15	All but head	Agility skills –50%. Dexterity skills –25%. Strength skills –10%. Swim –100%. Initiative –5
Grebas Metálicas	Metal greaves	4	40	8	Legs	Agility skills –5%.
Casques						
Gorro de Cuero	Leather Hat	1	20	—	Head	
Capacete		2	20	—	Head	
Bacinete		4	40	—	Head	
Celada		6	80	12	Head	Perception skills –20%. Initiative –2.
Yelmo	Helm	8	100	15	Head	Perception skills –25%. Initiative –5.
Horse Armor						
Bardas de Vaqueta	Light barding	2	75	25	All but Legs	Reduces movement by 5 varas
Bardas	Barding	5	150	30	All but Legs	Reduces movement by 10 varas

Type: Armor category.

Name: The usual name by which this type of armor is known.

Alt. Name: The more common English name for the weapon.

Protection: Protection points the armor grants to the user, which reduce the number of DP he receives from an attack.

Durability: The Durability points of new armor. Reduced as the armor absorbs DP.

Minimum STR: The minimum Strength needed to wear it without additional penalties. If Minimum STR is not met, all penalties are doubled.

Areas: The Impact Locations that are protected by the armor.

Penalties: The penalties the armor's user suffers, according to its weight and rigidity.

* To rise from the ground while wearing arnés, it is necessary to pass a roll of STR x3.

Consilium Arbitro: About Weapons and Armor

If you are already familiar with previous editions of *Aquelarre*, you'll see that we have eliminated the rule that restricted the use of specific weapons and armors to certain professions, because this edition intends to give a greater role to a character's development without binding him to a single profession for life. This doesn't mean that now any character can wear an arnés or a loriga, brandish a longsword, and pass through the kingdom of Pedro I as if he owned the place; not at all. As we indicated earlier, weapons and armor are the markings of a warrior, the tools that he uses in his trade and a symbol of his profession. Only warriors use them, and take them up only when they must enter battle; they would not think of sleeping, walking around town, having a drink in a tavern, or traveling through a friendly territory carrying them at the ready. Therefore, if a character insists on carrying a weapon that doesn't belong to his class or constantly wearing armor—especially if he doesn't belong to the nobility—those who encounter him will assume he is looking for trouble, crazy or, in the worst case, a bandit or an enemy, and they'll take appropriate measures; stopping him, arresting him, and perhaps publicly executing him. Be forewarned.

Another idea that often runs through the players' always-creative minds is combining various armors: "Why can't I wear a gambesón reforzado under a loriga de malla, and a capacete beneath my yelmo?" The answer is that it is physically impossible to do so: armor is thick, and though some weigh less than others, wearing one atop another only results in damaging them by trying to force them. We may even injure ourselves — have you tried to wear a sport sneaker over sandals, for example?

Some pieces of armor—grebas and brazales—only cover specific parts of the body, and can be combined with other armors, is detailed in their descriptions. If this is done, don't add the Protection of both armors; use only the higher of the two. On the other hand, very unfortunately, the penalties *do* add. For example, it is possible to wear a loriga de malla (protection 5) with grebas metálicas (protection 4), but our leg protection would normally be 5, not 9. At the same time, the usual penalties of loriga de malla would combine with those of the grebas metálicas, so instead of having –10% on all Agility skills, now we would have –15%. You might ask what sense it makes then to use both protections. If our enemy specifically aims an attack below the knees (an area not covered by the loriga) they'll hit the greba metálica, with 4 points of protection, rather than a bare leg with no protection.

Table of Shields

Name	Durability	STR Minimum	Missile Attacks	Notes
Adarga	50	5	Arm only.	Able to absorb only 3 DP: the rest pass directly to the arm bearing the shield.
Broquel	30	5	Arm only.	
Escudo	150	10	Arm, chest, and head or abdomen.	Swim –25%.
Escudo de Madera	100	8	Arm, chest, and head or abdomen.	
Pavés	175	12	Entire body except the legs.	Shields +5%. Agility skills –15%. Swim –50%. Initiative –2.
Rodela	80	8	Arm and chest	
Tarja	200	15	Entire Body	Shields +10%. Agility skills –30%. Swim –75%. Initiative –5. Impossible to use on horseback.

Name: The name by which the shield is known.

Durability: The Durability points of a new shield. Damage reduces a shield's Durability by 1 for every 2 points absorbed.

Minimum STR: The minimum Strength the wielder should have. If he doesn't reach this minimum, his Shields skill is reduced by -5% for each point he is below.

Missile Attacks: Locations protected when defending against a missile attack. "Arm" is the arm bearing the shield, usually the left arm.

Notes: Penalties, bonuses, and notes to remember about using the shield.

Adarga

A light leather shield of Islamic origin — its actual name is *addarqa* — that usually has the shape of an oval or a heart. Being made of such light material, it is capable of absorbing only the first 3 DP from attacks it blocks in each attack; the rest of the DP pass directly to the arm bearing the shield. Against missile attacks, the adarga protects only that arm.

Broquel

Made of wood covered in leather, the broquel is a small shield used almost exclusively by military troops, due to its low cost. If receiving a missile attack, it can cover only the arm that bears the shield.

Escudo

This is the most common shield in the Christian kingdoms, made of wood reinforced with metal, in the classic "heater" or "flatiron" shape. If used to defend against missile attacks, it can protect the shielded arm, the chest, and an adjacent location: either the head or the abdomen.

Escudo de Madera

This is a version of the escudo made solely of wood, making it cheaper and lighter, but less resistant. When receiving a missile attack, the escudo de madera covers the shielded arm, the chest, and an adjacent location: either the head or the abdomen.

Pavés

An oblong metal shield larger than the escudo. It can protect almost the entire body of the bearer from missile attacks, with the exception of the legs. But because it is so heavy, it limits the movement possibilities of the person carrying it.

Rodela

This is a small, round, metal shield with a single grip, used mostly by foot soldiers. When receiving a missile attack, it can cover the arm carrying it and the chest.

Tarja

The largest and heaviest medieval shield, capable of covering the wearer's entire body from arrows and other missile attacks, but it drastically limits his mobility. It is typically used by soldiers at the front of a formation to protect companions behind them. It is impossible to use one while mounted on a horse.

Combat Example

Exemplum: While heading back toward Burgos after finishing with the bandits, thinking that the day could offer no more surprises, Lope and Ignotus run into two travelers, one up on a horse and the other accompanying him as a squire, whom they greet courteously, as God and good breeding mandate. But in return they hear the unmistakable sound of a sword being drawn, accompanied by a bellow as the travelers suddenly rush upon them...

What better way, then, than to use this villainous ambush to completely illustrate the rules appearing in this chapter. The participants in the battle are:

- *Lope: He bears his espada and a daga, an escudo, and wears a coracina and a bacinete. His agility is 20, his Sword skill is 30% (actually it is 40%, but it is reduced by 10% because he has a Strength 10, two points below the minimum Strength for an espada, and it also reduces his Initiative and damage rolls by 2). His skills for Shields and for Knives are both 15% (the minimum his Dexterity gives, since he never raised them), and Dodge is 20% (also the minimum). He has 15 LP.*
- *Ignotus: Like Lope he has an escudo, an espada, and a bacinete, but he wears a loriga de malla. He also carries a strange sword which Lope has never seen drawn. His Agility is 14, his Swords skill is 90%, his Shields skill 75%, and he has 20 LP.*
- *Rider: He wields a maza de combate and wears a loriga de malla and a bacinete. He has an Agility of 15, Maces skill of 60%, Ride of 50%, and 15 LP.*
- *Squire: He wears gambesón and gorro de cuero, and carries a bracamante. He has an Agility of 20, a skill in Knives of 40%, Dodge of 45%, a Vitality of 15, and 15 LP.*

Now combat begins...

First Round: The rider and his squire have surprised Lope and Ignotus, so when rolling Initiative Lope and his friend add only 1D5 to their Agility. The Initiative of the combatants falls in the following order, from highest to lowest: Lope (23), Squire (22), Rider (18), Ignotus (17). We pass, then, to the declaration of intent, which is done in reverse Initiative order: Ignotus will spend his actions drawing his sword and making a normal attack; the Rider will perform a horse charge against Lope; the Squire will make a normal movement to close with Ignotus and a normal attack; Lope, finally, will spend one action drawing his sword and the other dodging the horse charge coming at him. The Rider and squire have +25% for their attacks this round due to surprise, and Lope and Ignotus have –25% to their defenses.

Now we proceed with the actions in initiative order. The first to act is Lope, who despite being surprised, manages to draw his sword before being attacked, thanks to his Agility. His other action, dodging, is held until the Rider's attack.

The squire is next. He closes with Ignotus with his movement action and attacks him with his bracamante. He achieves a success with his Knives roll and strikes the old soldier who, due to the surprise, can't defend himself — nor had he declared a defense. The blow strikes Ignotus on the right leg, and the squire rolls 7 DP. Ignotus' loriga de malla gives him a protection of 5 points, and the 2 DP that pass the armor are divided by half for striking a leg; the blow inflicts only 1 DP. We subtract 5 points of Durability from the loriga.

The Rider's turn comes next; he spurs his horse at Lope, mace in hand. Although his percentage in Maces is 60%, it is reduced to 50% (his Ride skill); but being a surprise attack (+25%) and from a higher position (+25%, since he is on horseback), his skill is raised by +50%, making a total of

100% to hit. He rolls the dice and obtains a success: Lope must succeed at his Dodge action if he doesn't want to be struck — and possibly killed — by the charge. Since he is attacked from a higher position he has a −25% penalty, and another −25% for surprise. His dodge of 20% is reduced to −30%. The only possible way for him to succeed is to roll a 5 or less. So as not to gamble, he announces that he is spending Luck on the roll before throwing the dice. The result is a 33, which means that he has failed by 28 points. He loses 28 points of Luck and avoids the Rider's swing by a hair.

Finally, we come to Ignotus: he draws his sword and makes a thrust at the Squire. He rolls the dice and gets ... a critical success! The Squire has not declared any defense, so the blow strikes his abdomen and causes the maximum possible damage without taking armor into account: the Squire has just received a not-inconsiderable wound of 13 DP, reducing his LP to 2. He has reached the level of Gravely Wounded and he must roll against VIT x4 (60%) to remain conscious: he rolls the dice and gets a 77. Close, but not enough: the Squire falls to the ground with an enormous wound across his stomach which will cause a Repercussion—if he survives. Furthermore, his gambesón loses 13 points of Durability, since it has also just suffered a critically successful attack.

Thus ends the first round with the Squire out of combat, and Lope and Ignotus faced against the Rider.

Second Round: We make our Initiative rolls again, this time without the modifier for Surprise, and the results are: Lope (28), Rider (22), and Ignotus (21). The declaration of intent is again done in reverse order: Ignotus decides to carry out two attacks, one normal and the other a Quick Attack; the Rider bets on a normal attack and a parry; and Lope decides to carry out a normal attack and a parry. The round begins in this order:

First Lope, with his 28 for Initiative. His attack roll is 30%, and he rolls a failure. His parry is saved for when it is necessary.

The Rider would normally go next with his Initiative of 22, but since Ignotus is performing a Quick Attack, his Initiative for that action is 26 (21+5), so he executes it before the Rider. His percentage is 90%, reduced by 50% to 40% because it is a Quick Attack: he rolls the dice and obtains a success. The Rider decides to use his parry on this attack and makes a roll for Maces (which we remember to reduce to 50%, his percentage for Ride): he rolls more than enough to parry the attack. Because it is a Medium weapon against one of similar size, no one loses his weapon.

Now the Rider's delayed turn comes, and he launches his attack at Lope: his percentage is 50%, which rises to 75% for being in a higher position. He tosses the dice and gets a success. Lope decides to use his parry now, which is a simple 5% (he has a 30% in Swords, which is reduced by −25% for defending against an attack while in a lower position; if he had used his shield, his modified skill would have been −10%): he rolls a failure. The attack hits Lope's chest — we remind you that the Rider rolls 1D5 to determine the impact location — and it does 8 DP. Lope wears a coracina, which normally has 5 points of Protection, but because of the special rule of maces against metal armor, the Protection is only 3. 5 points are subtracted from his 15 LP. 3 points are subtracted the coracina's Durability.

Finally it's Ignotus's turn with his normal attack, which is 90%. Today is his lucky day! Another critical success! And because the Rider has already spent all his actions for this round, he can't defend himself, so that the blow, which strikes his right leg causes 13 DP which ignores his armor (which loses 13 Durability points): the Rider takes 7 DP (DP are halved against arms and legs), reducing his LP from 15 to 8 which, while it is not sufficient to provoke a Repercussion, leaves him Gravely Wounded and without the possibility of using it for several days. Since he is on horseback, the GD calls for a Ride roll to avoid falling from the horse: he is successful and stays on his mount.

The round ends, therefore, with the Rider clearly at a disadvantage, since the grave wound received on the leg impedes his managing his mount well.

In the following round the Rider abandons the combat and flees on horseback, suffering the pain of his leg wound. Ignotus, meanwhile, wonders who the two strangers were who attacked without warning and, after checking that Lope's wound is not too serious, approaches the unconscious squire, who is about to give out a name...

Liber 33: Metaphisica

Metaphysics

Chapter W: Mundus Rationalis et Irrationalis

The Worlds of Rationality and Irrationality

In which we compare the true and objective nature of our real world to its distorted image in the mirror of illogic and superstition.

That Which Lurks in the Dark

The girl took the tray with the cup and, before heading to Lope's room, sought out a discreet spot, sheltered from unwelcome eyes. There, she cautiously looked left and right, and only then poured the potion into the cup. She swirled it slightly so that nothing remained visible in the wine and was about to continue on her path, when she felt cold steel at her throat, and a hoarse voice whispered in her ear:

"I've always wondered what would happen if a woman drank this potion, made for women to dominate men... Do you think it would make you slack-witted, like so many others this devil's potion has controlled? Or would you simply die? Perhaps luck would be with you and nothing would happen, but I don't know that you would want to risk the tasting."

The girl's strong will inclined her to revolt against him who threatened her. But instinct held her back. His voice was steady, calm, without overt threat, and although his knife was so sharp that even her nervous swallow caused a trickle of blood on her neck, he held it without a tremble of tension. No. What frightened her most was his utter lack of bravado. His intention was clear: If she did not please him, he would simply cut her throat. So she held perfectly still and simply whispered: "What do you want from me?"

"To begin with, the truth, María from Cañas, proven thief, and now revealed as a witch. I want to know everything about this sorcerous business you're up to with Don Lope, and the reasons behind it.

"For telling the truth in these lands you can burn, my lord...

"And those who tell me lies, I skin alive. You don't want to know what I do to those who remain silent."

* * *

"I — Spellbound? I have been bewitched?

"By my faith, that is so, Lope," Ignotus replied. "This María de Cañas stole a precious object from a witch named Carmela Rodrigo, to whom she was apprenticed, and finding that it brought only misfortune to its possessor, transferred it to you, sneaking into the palace as a simple maid, and dosing you to make you slow witted, so that you would not notice the object among your possessions. As a result, you have suffered the misfortunes intended for her, have faced any danger she would have faced, and have been brought near the point of death for her evil actions."

"And what is this cursed object?"

Ignotus did not immediately reply. Instead, he crossed to Lope's storage chest and stirred about until he found a strange length of twine, too short to be of any real use, and apparently woven of human hair.

"This is the object of your misfortune. You must decide what to do with it."

"Merely this?" Lope said. "It doesn't look like an object of power."

"It would surprise you the forms truly powerful objects take. In Génova they claim to have the Holy Grail, and they show with great pride a cup of green crystal, undoubtedly fashioned from an enormous emerald. But I, who have seen the true Grail, tell you that it is a simple clay cup, which is only natural, given that he who drank from it was no more than the son of a humble carpenter.

"You have seen the Grail?" Lope said, surprised.

"I held it in my hands for a few moments, before handing it over to the Devil. But that is an old story, and the problem at hand is a new and pressing one. And as it is yours, the decision is yours: What are you going to do?"

Lope paused a moment, and when he spoke, it changed the course of his life forever:

"I don't like being used, even less being killed for it. Who can enlighten me further about this Carmela Rodrigo?"

Ignotus smiled a wolfish grin. This youngster was not carved of soft wood, nor had Sister Recareda been mistaken. Like father, like son. Some people must face down curses and labor greatly so that others might safely remain in ignorance. He answered with confidence, "Go and see an old sage named Mijail Al-Aceytun. He is here, in Burgos. He will have the answers you seek."

* * *

Lope didn't wish to go alone, nor did Bonisha wish him to do so; upon smelling sorcery he quickly joined the adventure, in part for friendship and in part for his never-secret eagerness to learn the forbidden arts. The Moor lived together with others of his race, in a small aljama of the city, which is another name by which to call a morería, or Moorish quarter. He was a small man, with a thin goatee and lively eyes, from which age had not taken the glint of cleverness. Still, despite the friends coming on the part of Ignotus, his gaze clouded slightly upon seeing the object they carried, as well as from the name they told him.

"Carmela Rodrigo," the old man whispered. "Her name carries the stench of death. Many believe her to be a witch, but she is actually a very daughter of the Devil. The fruit of an unnatural union, she has one foot on Earth and one in Hell. And by this she can be recognized, for her left foot is not actually a foot, but instead a cloven hoof, like a goat's."

"And this cord I possess... What is it?"

"They call it 'nudo maléfico," the evil knot. With the proper ritual, while making this little cord, one can..."

He did not finish. For suddenly the shadows in the corner became blacker than darkness itself, and taking physical shape, that blackness leapt upon the old Muslim and began tearing him to pieces. His two visitors stood horrified as he to whom they had just been speaking was murdered before their eyes. Lope began to draw his weapon, but Micael stopped his arm.

"I've read about these creatures! It is a sombra that only magic can hurt!" He drew his friend back, and Lope allowed himself to be taken. But in frustration he slapped the little cord of hair like a whip against his leg. It had cost so much blood — and he now vowed it would cost the witch even more!

The shadow hunched over the bloody remains of Mijail, sniffing the scent of the two visitors, certain it could locate the pair again, and prepared to reenter the darkness to report back to its mistress.

A voice stopped it. "I think not, creature of Hell."

The shadow turned. A man stood on the threshold. A man with two swords, one at his side, and one on his back.

Scenting no magic, the shadow felt invulnerable and followed its instinct, launching itself at this new victim, to drag one more soul to Hell.

A sword flashed forward from the man's shoulder like a ray of light, paralyzing the creature with a blaze agony before cutting it in two. The fiend died before it even knew what had happened.

Ignotus quickly resheathed the sword at his back. For a second, whispers and hisses were very, very close.

The world of *Aquelarre* is very similar to our own; exactly the same, in many aspects. The same kings reign as did in our Middle Ages, they fight the same battles in the same places, and make the same truces. The same plagues spread.

But in *Aquelarre*, all the superstitions and legends that haunted the minds of our ancestors are also true. Mandrágoras hide in the forests, witches gather at night among ancient, forgotten stones, and the Devil plays his ancient game of chess for the souls of humanity.

The world of *Aquelarre* lies, then, between these two kingdoms, pursuing both paths at the same time: on the one hand, history, humanity, and sanity; on the other, fantasy, magic, and madness. It is a world torn between Rationality and Irrationality.

Rationality and Irrationality

All characters in *Aquelarre* (including players' characters) have two secondary characteristics called Rationality (RR) and Irrationality (IRR) — which are really one attribute, as the value of these two characteristics are tied together. If one increases, the other decreases by a like amount. Their joint ratings indicate the position and behavior of each character in the face of this history/fantasy duality infusing the world of *Aquelarre*. For each character, the total value of RR and IRR together is always 100.

Angels, demons, and creatures of Irrationality, don't have a minimum or maximum in RR or IRR; the only rule is that the sum of the two must come to 100. A demon might have, for example, a 250 in IRR, but this means it has a –150 in RR.

In the case of humans, however, certain minimums and maximums exist (unless temporarily exceeded by magic spells or rituals of faith). For a human, the value of RR can't rise above 100 nor fall below –100. The value of IRR, on the other hand, can rise to 200 but not fall below 0. This balance and limitation of RR and IRR in humans is because they are native to the rational world, which also prevents their casting magic without using spell components. (See the Magic chapter, page 162.) Creatures of irrationality don't have this restriction, because for them using magic is something natural and intrinsic to their being; they don't need to use components in their spellcasting.

The Rationality rating represents a logical view of life, a belief in a reasonable world — ordered, scientific, historical, and human. It assumes that everything surrounding a person can be measured using the senses and essential truth is what we can touch, the mundane world, what our elders taught us; truths so evident that it is impossible not to believe them, just as night follows day, autumn follows summer, and death follows life.

Within the scope of this Rationality is included the notion of light, of day, and through them, of God — whether Allah or Yahweh or Christ — of the sky, heaven, and faith. For us readers of the 21st century, this fraternity of religion and reason may seem strange, accustomed as we may be to include religion in the camp of metaphysics, mythology, or the imaginary. But it didn't seem so at all in Medieval times. In the Middle Ages, the existence of God was considered a truth so evident as to be impossible to think otherwise. For example, one of the greatest philosophers of the High Middle Ages, Santo Tomás de Aquino, affirmed that there existed a series of "natural truths" that could be seen by reason, and that the existence of God was the greatest possible "natural truth." Nor does it end there; four centuries later, Descartes demonstrated with his famous *cogito, ergo sum* ("I think, therefore I am") that God existed, and not until well into the 19th century did scientific positivism banish religion and faith from the rational world.

It should be clear, therefore, that all player characters in *Aquelarre* are certain that God exists, a truth obvious to all Rational creatures — as opposed to Irrational beings, of which we will speak later. It is another thing as to whether a player's character decides to place himself on the side of God, to join the legions of Hell, or (as happens in most cases) to adopt an attitude not skeptical toward the *existence* of God per se, but of a God who interferes with in the lives of men. Consequently, characters with a high percentage of Rationality may or may not be religious people, but they clearly consider magic and superstition products of an ignorant, weak, or demented mind, and they gain great resistance to magic as a product of their own disbelief in these things.

On the other side of the scale can be found the counterpart: Irrationality, which represents a vision completely removed from the rational, an illogical view of mystery and chaos, capable of envisioning magic and fantasy in every aspect of the world, revealing truths far beyond those that our minds and senses are able to perceive. Behind what we can see, hear, or touch lies a world we human children of reason can barely imagine, but which we can come to experience and even put to use by means of spells and magic components.

It should be clear then, that within the scope of Irrationality we can find not only magic, but also madness, myth, the night, and — in opposition to a rational God — we encounter a Devil of unreason. The world runs rampant with his congregated demons, devils, various infernal creatures, acolytes, and as one would expect, *aquelarres* (covens). Therefore, those characters who wish to tread the path of magic and witchcraft should plan on increasing their Irrationality, as greater belief in magic also means greater control of it — although it also means this shadow world has a greater power over them, making them more vulnerable to its effects.

Finally, let us warn the reader that in none of this have we spoken of absolute notions of Good and Evil. Rationality and Irrationality have nothing to do with them. Not all adherents to Rationality are saints, nor are all who follow the path of Irrationality wicked and evil people. Good and evil lie in the actions of players' characters and can't be measured with numbers or other such characteristics.

Gaining and Losing RR/IRR

The RR and IRR characteristics are not fixed, but variable — sometimes quite variable — and, as opposites, gaining percentage points in one implies, inevitably, a loss in the other. Which also means, as you can imagine, that occurrences that cause a change in one of the two characteristics are inversely proportional to those that modify the other, as explained below.

Irrationality increases upon viewing the marvels of its world: recognizing the existence of fantastic creatures, observing — or suffering — the effects of magic spells, taking part in celebrations of the Irrational world — such as witch's sabbaths and invocations — or stumbling upon a group of demons.

On the other hand, Rationality increases when we experience the more divine and Rational side of the world: ecstatically contemplating a miracle, the stupefying witness of an angelic creature appearing, visiting locations with a strong divine imprint (which are not common), or even by eliminating creatures of irrationality in a civilized and orderly way — which is to say, without resorting to magic or witchcraft. For a clearer view of bonuses gained in either case, see the table below. The Game Director should use this as a guide for assigning other types of gains and losses during adventures as seems fitting. Note that not all these adjustments are automatic; some require that the PC have a minimum score in the characteristic affected, or even a failed roll (as a way to determine if the experience affected the character enough to change his RR/IRR scores).

Finally, we should add three important notes about the gain and loss of RR/IRR points.

The first is obvious: only visible spells, rituals of faith, and creatures can modify RR/IRR. Seeing a witch cast a spell with no visible effect would not count. For example, watching an old healer apply an ointment to a wound, which then improves slightly, would not obviously reveal the involvement of spellcraft. It would be a different thing to see the same person

apply an unguent to his entire body in order to fly, and in this case our IRR would be strengthened. In the same way, encountering an unreal creature that did not seem odd at first sight would not cause a change in RR/IRR. But if it then began to use magic, that would be a different situation, as in this case the creature demonstrates powers or traits that a normal human could not possess, and that would cause a gain in IRR according to the table. By the same token, while some *meigas* have cloven hooves for feet, these are generally hidden by a voluminous skirt, and they wouldn't cause our IRR to change, at least until those hooves became visible.

Secondly, losses and gains in RR/IRR upon seeing or destroying creatures of the Irrational world is not affected by the number of beings seen at any one time. So if you see a *muerto* and fail your IRR roll, you gain 1D10 points of IRR; if you see a whole troop of twenty *muertos* out to eat your liver and you fail your IRR roll, you still only gain 1D10 points, not 20D10. The impact is from seeing the dead walk; whether one or one hundred does not matter (at least to our subconscious). In the event of seeing a horde of unreal creatures of different origins (for example, a minor demon commanding a troop of gnomos and animas), the IRR is made for the creature that offers the greatest loss: in this example, we would make the IRR roll with a penalty of –50% for seeing a minor demon, and if we failed would gain 2D10 points of IRR, as if we had only seen the minor demon, because this creature offers the greatest loss of the whole group. These rules also apply equally to RR gains from destroying these creatures without using magic: it's the same whether we kill one *muerto* or thirty: you gain only 1D10 RR from the encounter. If later you again encounter more unreal creatures (of the same type or different) you would again gain or lose IRR as indicated on the table.

The final observation is slightly more subtle. If you carefully consider the table of RR/IRR adjustments, you will realize that characters are "doomed" to increase their IRR over the passage of time, impairing in like manner their RR. It's true that characters with access to rituals of faith can better avoid — although with some effort — this slow but inexorable progression toward the world of Irrationality, but all suffer its effects to some extent. This is not an error on our part, because the world in which these characters exist, the world of *Aquelarre*, exists outside the daily existence of the peoples of the age, and slowly but surely, adventurous characters must accept, whether they wish it or not, that there exists a world far beyond the borders of reason, and that only those who struggle and persevere can maintain their Rationality. So bear that in mind…

Exemplum: Lope de Navarrete has finally ascertained the identity of the person who is behind the recent attacks on his person, a mysterious witch known as Carmela de Rodrigo. Although he doesn't yet know the reasons which led her to attack him, he believes it has to do with her relationship with the thief María de Cañas. After informing his partner, the alchemist Micael Bonisha – who is better versed in the affairs of witches and magicians – the courtier and his Jewish friend decide to visit a wise old Arab who lives among the Moors of Burgos, who answers to the name of Mijail Al-Aceytun, to discover if he has any information about the witch.

Once at his home, they are received by the venerable old man, who tells them that he knows of this Carmela, and that her reputation as a cruel and evil woman has reached his ears. He informs them that she is not fully human but a meiga, the daughter of a demon and a witch. Unfortunately, old Mijail is unable to tell them more, because suddenly one of the shadows in the decrepit house where he lives takes shape and envelopes the old man, pitilessly killing him with a spell called Frimost's Punishment. Lope and Micael are horrified by the events, and what they see may affect their RR and IRR ratings. First, they see a sombra, an elemental demon, so both must make an IRR roll with a penalty of –50%. Both fail, and they each roll 1D10 to determine how much IRR each gains: Lope gains 5 and Micael 2. Also, they have seen the effects of Frimost's Punishment, a Vis Septima spell, and because neither of the two has more than 125 points of IRR, they automatically gain +15 IRR. So as a result of this fateful encounter, and from merely seeing a demonic shadow murder Mijail, Lope's IRR raises from 30 to 50 (30+20), reducing his RR the same amount, from 70 to 50, while Micael gains +17 to his IRR, from 75 to 92, and his RR falls the same amount, from 25 to 8.

The two companions, shocked by what has occurred, can do nothing but flee the house, not knowing what the hell (so to speak) the shadow was and who may be controlling it.

Table of RR/IRR Gains

RR Gains	
Resist the effects of a spell	+5 RR
Witness a Ritual of Faith of *Ordo Primus* to *Ordo Quintus*	+5 RR if RR is 80 or lower
Witness a Miracle (*Ordo Sextus* Ritual of Faith)	+10 RR
Witness a successful Exorcism	+1D10 RR
View an angelic creature (only one of the celestial triad hierarchy or the angelic host)	+1D10 RR upon failing an RR roll
Witness or participate in eliminating a creature of irrationality without using magic	+1D10 RR
Destroy a creature of irrationality using only rituals of *Confrontation* or *Exorcism* (without weapons or magic)	+2D10 RR

IRR Gains	
See the effects of a spell of *Vis Prima* or *Vis Secunda*	+1 IRR if IRR is 40 or less
See the effect of a spell of *Vis Tertia* or *Vis Quarta*.	+3 IRR if IRR is 65 or less
See the effect of a spell of *Vis Quinta*.	+5 IRR if IRR is 80 or less
See the effect of a spell of *Vis Sexta*.	+10 IRR if IRR is 95 or less
See the effect of a spell of *Vis Septima*.	+15 RR if IRR is 125 or less
See a creature of the Irrational world	+1D10 IRR upon failing an IRR roll
See an elemental demon	+1D10 IRR upon failing an IRR roll with a penalty of –50%
See a Hellspawn	+1D10+2 IRR upon failing an IRR roll with a penalty of –25%
See a Minor Demon	+2D10 IRR upon failing an IRR roll with a penalty of –50%
See a Major Demon or Superior Demon or Lucifer himself	+2D10 IRR upon failing an IRR roll with a penalty of –100%

Chapter W3: Ars Magica

The Magical Art

Wherein will be unveiled the arcane secrets of unfathomable magic, its mysteries, its enigmas, and an extensive grimoire of hidden magical secrets, though no less powerful for that.

The Dangers of Magic

Poor Mijail had not lied that the name of Carmela Rodrigo was well known. Among those who dared to whisper it, there were those who indicated an old hideout of hers, a cave where she was wont to retire to make her spellcasting sheltered from curious eyes. They went alone, because as much as he had searched, Lope had found no one who could give him information about Ignotus, a thing he regretted. He would have wished to have his veteran sword at his side. However, the Jew was much more than confident, as he said that according to his knowledge (which was hardly negligible), no recent signs of magical activity could be discovered, in which case they'd probably find the lair abandoned.

And such it was.

But poor would be the owner who didn't leave a guardian to protect her domain.

The being was short, crusty, and dressed in rags that mixed with its lumpy natural pelt and stony flakes that seemed to sprout from it like leprous spots all over its body. It rose up from the stone; or perhaps it had the ability, in being similar to rock, to conceal itself with the stone to such an extent that no difference was noted. It caught the Jew by surprise. Lope, more suspicious, saw its movement and shoved his friend aside, saving him from a certain death. There was no time to prepare spells or strategies, not even time to flee. Lope dodged a blow that would have removed his head and thrust his weapon through a gap in his enemy's coverings. Although dazed, Micael managed to creep behind the being without being noticed by it, infuriated as it was by the wound it received and concentrating on Lope. Thus, the Jew was able to easily draw a long knife, half a vara in length, and calmly plant it in the creature's back, which hurt it greatly. It gave a cry that seemed to the two the noise as of rocks falling. Therefore, the event ended not in combat, but in assassination. The two friends did not intend to give quarter to one who tried to kill them.

Later, Micael performed his magics. And he didn't know whether to laugh or cry, upon finding what he had sought.

"The very daughter of her mother is in Burgos, Lope. We have had her beneath our noses the whole time."

"Burgos is big, Micael... You can't tell me in which house, to set fire to it?"

"I'm sorry, but no. Furthermore, perhaps fire would not harm a being born of hell... on the other hand, it could be that the entire city would burn like tinder. No, it is better to think of something else.

"I suppose we will just have to wait for her to send me another of her assassins, to see if I can manage to make it speak before it dies... or it kills me."

* * *

The gentleman's words turned out to be prophetic. Not a week had passed before Micael received a visit from his friend, painted with his own blood and another's. While his wounds were being healed with remedies both natural and magical, he kept mumbling: "It was a man and it wasn't, Micael... it was furry and strong, and it bared its teeth like a wolf would..."

"Did it manage to bite you?"

"No, I guarded myself well from it getting too close, and it always found my steel in front. But that didn't free me from its claws."

"You have come out of it well then, because it was a lobisome, a being possessed by the savage spirit of a wolf, and it could have passed the curse. Don't you think it would be better to toss that piece of cord far away and for someone else to face the consequences of the curse?"

Lope gazed at him fiercely, from the fever of his wounds: "I would not wish anyone to bear what I have been given, but I swear to you that this will not end until the witch kills me... or I her."

* * *

Ignotus waylaid Micael in an alley, so still that for an instant the Jew took him for a robber, and feared as much for his life as for his purse.

"Burgos is not safe for you now, Micael Bonisha. The merchant from whom you buy the products you use for your magics has decided that he has now taken enough money, and he has gone with the story of your activities to those who dedicate themselves to hunting such as you."

"I can't leave Lope alone now! He needs my knowledge!"

Ignotus raised an eyebrow, half smiling.

"He needs friends and will always need them. And he will be left with one less if you remain much longer. Go to the Moorish border. To town of Eliossanna. In the first house on the left, entering by the north road, knock three times and ask for Hardeck. You will be answered that in that house dwell only people with names of martyrs and angels. Reply that it is an angel that sent you, an angel with no name. They will give you shelter, and you will learn much of that magic you wish to learn, with one condition."

"What?"

"That you stop flirting with black magic. It is more powerful, yes, but its power is not made for human beings. No magic is, but the magic of demons can damn you forever."

"And what will happen with Lope?"

"Lope is my concern."

While Jews affirm that no one should tread the earth "who practices divination, astrology, sorcery or, magic, no enchanter, nor consulter of spirits or diviners, nor evokers of the dead" (Deuteronomy 18:10–11); and Christians recall Saint Paul, in whose presence "many of those who had practiced magic gathered their books and burned them in front of everyone" (Acts 19:19); or Muslims bear in mind the sacred Koran, where it is assured that "the mage will not prosper, wherever he may go" (Koran 20:69), the fact is, magic is a living, powerful, and terrible force in the world of Aquelarre. Remember then the words of the sage: "Magic opens two paths before your feet. Choose the one you wish. If you are honorable, you will be rewarded…."

Initial Considerations

Though for many it is only an old wives' tale, the delirium of a sick mind, or the remains of a pagan age already forgotten, magic exists. Although it is found hidden in the pages of dusty old manuscripts, in the alembics and retorts of secret laboratories, or in the treasured unguents and plasters in a tumbledown hovel in the woods, magic exists. And although its secrets hide in the hands of strange creatures, in the lies that spring from the lips of demons, or in the faded letters of abandoned grimoires, magic exists. But the most important point: it is within our reach…. In this chapter we are going to explain to you, step by step, how. From how to learn spells to how to use them, including the means to gather those sometimes esoteric elements that are needed to bring them about, the way to create and manufacture potions, unguents, and talismans of great power, the different methods for invoking demons in enormous covens, or how to learn to cast curses on your enemies. But first it is necessary to clarify some basic notions, and so be able to understand the rest of the chapter.

Brujas and Mages

Characters in the world of *Aquelarre* don't need any special characteristic in order to use magic; it isn't necessary to bear the blood of demons in one's veins, nor belong to a secret order of sorcerers, nor even be the eighth son of an eighth son. All characters can, if they so wish, dedicate themselves to the study and practice of magic, as long as they fulfill the following requisites:

- They must have a minimum knowledge about magic, the occult, and the mechanics that permit the use of spells. In game terms, this means that the PC must have a minimum of 50% in the skill of Magical Knowledge.
- Furthermore, the character must believe in the more fantastic and Irrational face of the world, demonstrating firmness and conviction in the existence of that vision; by which we mean that he must have at least 50% in Irrationality.

If the character fulfills both requisites he is able to cast whatever spell he has memorized. As was said in Chapter I, characters that begin the game with a 50% in Magical Knowledge and IRR may have already learned some spells (page 56), but those that achieve these requisites after their character was created must learn them during the course of the game, whether they study them from a grimoire, or another character with magical knowledge teaches them (see below the section about "Learning Spells," page 159).

Throughout the entire chapter we use the word "mage" as a synonym for "user of magic" or "caster of spells"; the actual profession of the mage doesn't matter.

Concentration Points

In chapters 1 and 2, we spoke briefly about Concentration Points — abbreviated as CP — a secondary characteristic of tremendous importance in spell casting. Now the time has come to explain them.

Concentration Points represent the character's reserve of mystical energy, increasing as the character believes more in the Irrational side of life; therefore, in the scope of the game, a PC always has a number of CP equal to 20% of his IRR, rounding upward, and rising or falling in tandem with his Irrationality.

Exemplum: As we saw in the previous chapter, the Jewish alchemist, Micael, raised his IRR to 92 after watching the way a shadow ended the life of an old Moor. This means that Micael has 19 Concentration Points (20% of 92, rounding up.)

Days later, he and Lope continue their search for the hideout of the meiga Carmela de Rodrigo, for which they have traveled to a cave situated in a wooded area at the feet of the Cantabrian Mountains, where some locals have assured them a witch of tremendous power dwells. After entering the cave, which is no more than a hollow in the rock of the mountain, the two friends are disappointed to discover that it has been uninhabited for some time, or at least they thought so. But during their search a good part of the cave floor rises, and they are attacked by a broad, stocky creature — this is a gnomo, a demonic creature, although they don't know it. Lope and Micael, after a hard battle, manage to defeat it without using magic to do so, which means that they each raise their RR by +1D10: Lope receives a 4, raising his RR to 54 and reducing his IRR from 50 to 46, and Micael obtains a 7, raising his RR from 8 to 15, and his IRR drops from 92 to 85.

Since his IRR has decreased, his CP also falls, dropping from 19 to 17 (20% of 85).

To cast spells, a character must spend a number of CP, based on the magnitude or level of the spell, its *vis* (see below, page 159). For example, a spell of *vis prima* (first magnitude)

requires only the expenditure of 1 Concentration Point, while one of *vis septima* (seventh magnitude) needs 10 CP. On page 165, we list the CP expense that corresponds to each *vis*. We must take into account that, because Concentration Points represent the mystical energy that the character uses to perform magic, CPs are spent at the *beginning* of casting a spell; which may be successful or not, but the CP are spent regardless of outcome.

Concentration Points used to cast spells can be recovered in the following way: for each complete hour (no fractions) that the character spends sleeping or in a state of complete repose, he recovers 10% of his total CP, which means that he recuperates all his CP if he passes a total of 10 hours sleeping.

Exemplum: After defeating the gnomo, Lope and Micael finish examining the cave where they thought that Carmela might live, but with scant results. Luckily, some time ago Micael learned a spell that can help them in the search: Vision of the Future, and decides that the time has come to cast it. This is a spell of vis tertia, so he spends 2 CP — dropping from 17 to 15 CP — and casts the spell: bad luck, it fails, and Micael doesn't manage to enter a trance; nevertheless he loses the 2 CP. The alchemist isn't discouraged, and he attempts again: spending another 2 CP, he casts the spell and rolls the dice. A success! This time, Micael has managed to enter a trance and when he wakes, he remembers having had strange visions in which he was able to glimpse the cathedral at Burgos.

Lope and Micael decide, therefore, to return to the king's court in Burgos, where they might now be able to encounter Carmela, hidden within the city beneath their very eyes.

Spells

Now that you know what Concentration Points are, and what your character needs to use magic, the time has come to speak of spells, which have a transcendental importance in the game, since what would it serve a mage to have a high percentage in IRR or Magical Knowledge if he has not learned to use any spells? To avoid this from happening, we will speak to you at length in the following paragraphs about spells, their classes, their types, their classification, etc. Later you will find a complete grimoire (starting on page 168), with an enormous number of spells for your character to learn — if he wishes — or which can be used by enemies and creatures he may encounter in his adventures in *Aquelarre*.

Vis

If you glance at the grimoire of spells which we have incorporated into this chapter (page 168), you'll see that each spell belongs to a specific *vis*: *vis prima*, *vis secunda*, *vis tertia*, etc. — a Latin word that means something like "force," "power," or "energy;" and that is precisely what it represents: the magnitude or the potency of a specific spell. As you'll see, there are seven *vis*, from *vis prima* to *vis septima*, each one more potent and terrible than the previous: the effects of a spell are more powerful, but it also requires more exceptional and rare components, and it is much more difficult to cast or even to learn. In this way, the spells of *vis prima* are relatively common and easy to use, and permit relatively simple actions to be carried out — open doors, resist low temperatures, help in a childbirth — while those of *vis septima* are extraordinarily rare and are only within the reach of a very few mages, granting them almost divine powers — to kill, to live eternally, or even invoke Lucifer himself.

With respect to the rules, we use the terms *vis* or magnitude interchangeably for the Spanish *nivel*, the word used in previous editions of *Aquelarre*, and which is compatible with them — although we recommend that those of our characters who employ magic not use, within the scope of the game, any of those terms to indicate the magnitude of their spells, since the classification into different *vis* is an "artificial" arrangement conceived to facilitate their use in the game and which, therefore, doesn't exist in the world of *Aquelarre*[1]. For *brujas*, alchemists, and mages, a spell is a spell: some are more powerful, extraordinary, or complex than others but, when all is said and done, they are just spells.

Latin	English
Prima	First
Secunda	Second
Tertia	Third
Quarta	Fourth
Quinta	Fifth
Sexta	Sixth
Septima	Seventh

Learning Spells

Naturally, before being able to use a spell, it is necessary for the mage to study it, memorize it and come to learn it correctly, for which he must turn to another mage who acts as his mentor, or to a grimoire or book in which it appears and is explained. Although the learning of spells is very similar in both cases, we are going to describe each method separately.

1 To be honest, the classification of spells into seven *vis* does appear in the *Gulandis Acolyti*, an old grimoire written in the 4th century of our era by a gnostic philosopher born in the area of Colonia Patricia (a Roman colony near modern-day Córdoba) and signed I.P.F.; an acronym of Ioannes Paulus Fernandus. No copy of the work survived to the time in which adventures in *Aquelarre* take place, since the last burned in the fire at the Abbey of the Rose, situated in the Italian Alps, in the year 1327.

Although learning spells with a mentor is simpler than reading a grimoire, it is clear that there are not many mages who are disposed to teach their secrets to the first person who calls at their door. Therefore, if the character wishes to learn a spell in this way, he must first find a suitable mentor; which may require, in game time, weeks, months, or even years traveling from city to city, from village to village, from rumor to rumor, before finding an acceptable person. Once located — and convinced, which is another thing — the mentor and the student have to spend as many weeks together as CP it takes to cast the spell that is being taught — for example, a spell of *vis quarta*, which requires 3 CP to be used, needs three weeks of game time. At the end of this time, the mentor makes a Teach roll: if it fails, he has not managed to correctly explain the spell's use and the time has been wasted, although he may try it again if the same number of weeks is spent teaching it again. If he is successful, he has managed to explain it well; now the PC makes an IRR roll to memorize the spell. If the PC is successful with this roll, he has learned to cast the spell; but if he fails the IRR roll, it means that some basic aspect of the spell has escaped him and he must start over, which requires the same number of weeks, a new Teach roll from the mentor, and another IRR roll from the student.

If the mage doesn't have a mentor at hand — because there is never one around when truly needed — he can always learn it if he studies it from a grimoire which, although they are scarce, are more common than mentors. This method for learning a spell is almost the same as with a mentor — time spent studying, a Teach roll, and an IRR roll for the PC. All grimoires have percentage in Teach which indicates if the spells described therein are correctly explained (a high Teach percentage), or they only talk in circles about their use and function (a low one). Before beginning study, it is necessary that the character knows the language in which the grimoire is written, and he must make a Combined Language and Read/Write roll. Only if this succeeds can he begin with the normal process of learning.

Exemplum: While Lope searches within Burgos for the meiga Carmela, Micael decides to study the ancient Arabic tome that he found in the library of the monastery of Silos. Before he can study its spells, he must check if he can understand what is written there: since the alchemist has the skills of Language (Arabic) at 40% and Reading/Writing at 60%, he makes a Combined roll of the two, which is a 40%. He obtains a 13, sufficient to read the grimoire, in which is explained a spell of vis tertia, Tongue of Babel, with a Teach percentage of 35% (it isn't exactly well explained).

To memorize it, Micael spends 2 weeks studying the spell — because spells of vis tertia need 2 CP to be cast — and at the end of this time, he makes a Teach roll for the book, getting a 34; a bare success, but good enough. Finally, although he has learned how to use it, he must memorize it, which requires another roll, this time against Micael's IRR, which currently is 85. He rolls the dice and gets 43, which is more than sufficient. Micael has learned a new spell, Tongue of Babel, which he can now cast... once he locates the components, of course.

Grimoires

If any PC wishes to write his own grimoire, he does it in the following manner:

- For each spell he describes in the grimoire, writing it takes the same amount of time as is spent in studying it. For example, if describing a spell of *vis secunda*, which is studied in a week, he must spend a week writing it in the grimoire.
- After this time is passed, he must make a Combined roll of his of Teach, Magical Knowledge, and Reading/Writing. If successful, the book acquires a Teach percentage equal to the difference between the roll result and the percentage being rolled against, to which is added the PC's value in Culture. If the roll is a critical success, the Teach percentage is equal to the highest of the three skills plus the PC's CUL. If it fails, the spell is not written correctly, and no one can learn it by studying this grimoire.

Below, we describe to you also a good number of the grimoires that have appeared in adventures or supplements for *Aquelarre*; some are historical, others not so much.

Picatrix

This refers to a poor translation of the *Ghayat-al-hakim*, a treatise on magic written in Arabic by Al-Majiriti.

- **Author:** Anonymous.
- **Language:** Latin.
- **Teach:** 30%.
- **Spells:** Amulet Against Poison, Elemental Powders, False Visions, Lionheart, Mantle of the Salamander, Restful Sleep, San Cipriano's Curse, Summon the Fenicio.

El Libro de San Cipriano

The Book of Saint Cyprian

According to tradition, this book is indestructible. Its pages can be neither torn nor burned, fire is quenched at its contact, and water won't wet it. The Devil grants it to his favorites, and it is invisible to everyone except those who lack a soul.

- **Author:** Giona Sufurino.
- **Language:** Hebrew.
- **Teach:** 25%.
- **Spells:** All black magic.

El Gran Grimorio

The Great Grimoire

- **Author:** Anonymous.
- **Language:** Hebrew.
- **Teach:** 45%.
- **Spells:** All invocations.

Libro de Taurus

Book of Taurus

A tome bound in black human skin.

- **Author:** Anonymous.
- **Language:** Arabic.
- **Teach:** 40%.
- **Spells:** Cloak of Shadows, Invincible Weapon, Malediction, Mantle of the Salamander, Milk of Knowledge, Search Lamp, Solar Bracelet.

Libro de la Potencia

The Book of Power

- **Author:** Aptolcater.
- **Language:** Greek.
- **Teach:** 30%.
- **Spells:** Discord, Love Potion, Lunar Bracelet, Subjugation, Traveler's Charm.

Libro de las Postrimerias

The Book of Last Things

- **Author:** Rham al Llois.
- **Language:** Arabic.
- **Teach:** 30%.
- **Spells:** Cloak of Shadows, Pelt of the Wolf, Invincible Weapon, Milk of Knowledge, Talisman of Protection, Unbreakable Weapon.

Reading this book also provides 25 XP to raise the reader´s Magical Knowledge, as long as he has no more than 100% in that skill.

El Dragón Rojo y la Cabra Infernal

The Red Dragon and the Infernal Goat

A dismal translation of an ancient treatise on Chaldean magic.

- **Author:** Anonymous.
- **Language:** Greek.
- **Teach:** 30%.
- **Spells:** Black Mass, Infernal Pact, Evil Knot, and all invocation spells.

Libro de la Sabiduría

Book of Wisdom

According to legend, this book was handed to Adam after his fall, and then passed from generation to generation until coming into Solomon´s hands, who was able to raise the temple of Jerusalem and master the demons with its secrets. After his death, the book was lost, and its location became a mystery. It contains all the secrets of the universe, of life and death, including those secrets that only God knows; too much knowledge for one man alone. Those who open it understand nothing unless they pass a roll of Culture x1: if this is passed, all its knowledge enters as a blow to the brain, and their reasoning shatters, leaving them in a state of living death.

- **Author:** Anonymous.
- **Language:** Hebrew.
- **Teaching and Spells:** See above.

Clavis Secretorum Coelis et Terrae

Secret Keys of Heaven and Earth

This book contains the teachings and secrets of Simon Magus, a contemporary of Jesus Christ who was destroyed by San Pedro.

- **Author:** Anonymous.
- **Language:** Latin.
- **Teach:** 25%.
- **Spells:** Curse of the Beast, Cursed Chalice, Dark Prayer, Domination, Search Lamp, Stupidity, Torture, Wings of the Evil One.

De Magia Nigra et Profunda (Latín)

Of Magic Black and Deep

- **Author:** Bernat Desmons.
- **Language:** Vulgar Latin.
- **Teach:** 40%.
- Reading this book grants 15 XP to raise Magical Knowledge, as long as the reader has no more than 75% in that skill.

De Feits lo Diable

Deeds of the Devil

Translation of an anonymous 3rd-century Latin text.

- **Author:** Absalón Leví.
- **Language:** Catalonian.
- **Teach:** 45%.
- **Spells:** Call the Spirit, Milk of Knowledge, Elixir of Life.

Llave de Salomón

Key of Solomon

The spells this grimoire contain are all forbidden (see page 164). It is written in code, and to decipher it one must compare the text with the *Song of Songs*, in its original (Hebrew) version. Because of this, of course, few or none know it….

- **Author:** Solomon?
- **Language:** Hebrew (in code).
- **Teach:** 10%.
- **Spells:** Solomon's Bottle, Hallowed Ground, Gate to Hell.

El Libro de las Mentiras

The Book of Lies

In appearance, this seems a book bound in very worn, black, human skin. Nevertheless, if it is placed next to some other book, it takes on the exterior shape and size of it, returning to its real shape only if it passes a night in the direct light of the full moon.

- **Author:** Beherito, according to rumor.
- **Language:** Special (the language the reader knows best).
- **Teach:** 10% (special).
- **Spells:** It contains all black magic spells, but it has a small problem, in that it is cursed. Each spell is written with a *Goetic Trap* (see the spell on page 213), which is activated upon being read. If one wishes to learn a specific spell, it is necessary to find the page on which it lies (each page contains one spell, in the shape of a Goetic Trap, of course, and each time that a page is checked it activates the trap) and read the spell attentively (so as to make the Teach roll, which also activates the trap). So, if you wish to learn a goetic spell that is found on page 10, you must begin to search from page 1 (supposing it is done in order) and, once finding it on page 10, study it carefully; which would signify that the reader encounters eleven traps (page 10 being repeated, due to the study).

Magice Rerum Daemonii Est

Sorcery Is a Thing Of The Devil

- **Author:** Jaume de Fabregat, based on texts from Ramón Llull.
- **Language:** Vulgar Latin.
- **Teach:** 25%.
- **Spells:** Condemnation, Cursed Dwelling, Curse of Strigiles, Hand of Glory, Scorpion Venom.

Spell Components

One of the most important factors for a spell, and to which we must pay strict attention, is its components. Humans, as the Rational beings we are, need props, supports that permit us to use magic, which belongs, as we said before, to the Irrational world. This is precisely the role that components play: whatever the spell, whatever type it may be, or whatever class it may belong, requires a specific set of ingredients or elements in order to be fashioned, cast, or brought about. These components might be relatively common objects or materials (a piece of iron, cinnamon, a bit of virgin beeswax), some type of action or ability on the part of the mage (forswearing his own religion, for example) or it could be something so strange and unusual the few people in the world would be capable of gaining it (one of the crowns of the Mage Kings, to provide one example) that necessitates a full adventure, or even an entire campaign, in order to find.

Whatever these may be, gathering all these components is an indispensable prerequisite to in order to fashion or bring about the spell: if even one component is missing, it is impossible to cast it, and having a high percentage in IRR or in Magical Knowledge counts for nothing. Mages should take this into account, especially if dealing with a powerful spell, as it likely requires components stranger than you can imagine.

Naturally, Irrational creatures or demons, as the beings of the Irrational world that they are, don't need any type of component to cast their spells: if they know it, they can use it, without needing to gather any ingredient at all. Remember this if your characters encounter one of those creatures in their adventures.

Forms of Spells

Another important distinction among spells is their form, the state in which they appear to us: it could be a simple magical formula to be pronounced, a drink that must be ingested, or an object which has been imbued with a powerful magical effect. This is a very important characteristic for a spell, since the form it adopts may help or hinder the mage in specific circumstances — for example, if we are bound hand and foot, we are certainly able to use a spell that requires only speech, but it is impossible for us to drink a potion — so take that into account at the time for deciding which spell you wish your character to learn.

All spells, of whatever type they may be, belong to one of the following forms[2]:

Invocatio (Invocation, Summoning; Spanish *Invocación*)

This involves a convocation brought about with magical methods to summon some entity to our presence, such as spirits, demon elementals, major demons, or even Lucifer himself. These spells should be used very prudently, since no one knows in what humor the invoked entity may appear.

Maleficium (Hex, Curse, Charm, Incantation; Spanish *Maleficio*)

An action, reading, or declaration that serves as a magical formula to bring about the spell. It is likely the easiest form to use, but on occasion requires a very meticulous or particular preparation.

Potio (Potion, Philter; Spanish *Poción*)

A potion or drink that is fashioned with the ingredients of the spell. It must be swallowed in order to take effect. This is a form that is relatively easy to use, but which requires preparing the potion beforehand in order to have it ready. The time it takes to prepare the potion is based on the percentage the mage has in Alchemy, according to the table below.

2 The wise reader will have noticed that we are using the classification into five forms conceived by Michelangelo de Ruy, a Latin alchemist of the 14th century who was made famous in the most refined alchemical salons at the time with his work *Ars Minima*, a book that supposedly extracted and annotated the most important contents of the *Ars Magna* by Ramón Llull — known as Raimundo Lulio among the Castilians — although in truth he couldn't even hold a candle to such an eminent alchemical master.

After this time has passed, the mage will have six doses of the potion, which he can use any time he wishes before the potion expires; each spell has a different expiration time (check its description) after which the potion becomes useless, completely losing its effects. If the mage wishes, he can prepare up to three potion spells at the same time, but no more.

Table of Potion Creation

Alchemy	Preparation Time
01–30%	Can't manufacture it
31–40%	1D6 days
41–70%	1D4 days
71–90%	1D3 days
91% or more	1 day

Amuletum (Amulet, Talisman, Charm; Spanish *Talismán*)

In this case, the spell is imbued within an object, which is activated when the time comes to enjoy its effects. Although this is also one of the relatively simple forms to use, the possibility always exists that we lose the talisman, which would require us to fashion another. Just as the case with potions, the time needed for fashioning talismans is based on Alchemy; but, since it is much more laborious and that the production time is greater, it is impossible to create more than one talisman at the same time.

Table of Talisman Creation

Alchemy	Preparation Time
01–30%	Can't manufacture it
31–40%	1D6+3 months
41–70%	1D4+2 months
71–90%	1D3+2 months
91% or more	2D6 weeks

Unguentum (Unguent, Ointment, Salve, Balm; Spanish *Ungüento*)

The last of the forms is similar to the previous two, but in this case the components of the spell are combined to produce a paste or balm which is spread on the skin, which can considerably delay its taking effect. As with potions, unguents must also be prepared beforehand using the Alchemy skill, as shown in the following table:

Table of Manufacturing Unguents

Alchemy	Preparation Time
01–30%	Can't prepare it
31–40%	1D6 weeks
41–70%	1D3 weeks
71–90%	1 week
91% or more	1D6 days

Once the manufacturing time is over we have at our disposal six doses of unguent that we may use when we wish, before the paste expires (consult the spells to see the exact expiration time of the specific spell). Similar to potions, a mage can fashion up to three different types of unguents at the same time, but not one more.

In the spell descriptions, you will see that some have a different manufacturing time than we give here; In those cases, the spell description takes precedence over what is stated here.

Exemplum: After learning his new spell, our alchemist, Micael, has decided to dabble in his private laboratory to manufacture some doses of Healing Balm — it was one of the spells chosen during the character's creation. He proceeds to gather all the spell components and is prepared to fashion it: Since Micael's percentage in Alchemy is 60%, he must work for 1D3 weeks. He rolls the die and obtains a nice 2: the alchemist spends, therefore, two weeks in manufacturing six doses of the unguent, whose expiry is 2D6 days, as explained in the spell description: the GD rolls the dice (in secret, which is very shrewd) and obtains an 8, which indicates that after 8 days, the doses that have not been used go to waste. If Micael had wished it, at the same time he fashioned this unguent, he could have been manufacturing two others.

Nature of Spells

To end this description of the different characteristics and particulars spells may possess, we should mention the nature and the origin of spells which can give us an approximate idea of the sense with which it was created. In essence, whatever spell you may find on the list accompanying this chapter can be included in one of the two following natures:

White Magic

This deals with beneficial spells — or not actually harmful, at least in essence; what a mage may do with a specific spell is another thing. Although the use of these spells is, like all magic, forbidden by the three monotheistic religions of the Peninsula, the truth is that their study and practice doesn't sully the mage's spirit in any way.

Black Magic

Also called *goecia* (English, "goetic"), this deals with a particularly dark and harmful type of magic, whether through its effects or the origins of its components. Although any mage may learn these spells, simply casting them damns his soul, leaving him cursed in the eyes of the divinity (we speak of the effects of faith on these "damned by God" in the following chapter, page 275).

Origin of Spells

Besides the two natures, we also make mention of the possible origin of the spell, a simple term that can help us determine the spells that are most common for specific professions, although these are not intended as absolute, hermetic divisions: it is possible that an alchemist might learn folk magic, although this would not be the usual. The origins we may encounter for a spell are the following:

Folk Magic

Spells of traditional origin, based on old superstitions which are transmitted in oral form from generation to generation, from master to disciple. They tend to be the most common spells you see over the course of the game, and tend to be chosen by professions of bruja or healer types.

Alchemical Magic

Also called "red magic," this refers to magical formulas with a marked alchemical nature, complex proto-scientific investigations that require much more theoretical and abstract thought than folk magic. They tend to be the most easily found in grimoires and books, and they deal with spells particularly appropriate for the professions of alchemist or mage.

Infernal Magic

Although folk and alchemical origins may apply to white or black natures of magic indiscriminately, spells of infernal magic are all goetic. They are spells created by demons to be used by themselves or their followers, who learn them directly from their master's lips or by means of a cursed grimoire.

Forbidden Magic

Lastly, we must mention a type of extremely enigmatic and shadowy magic, even more than is normal for magic. This refers to forbidden magic: spells that are prohibited to humankind since they hold such a power that not even demons wish to teach them, persecuting anyone who knows one with the same ferocity as the Church. These spells can't be chosen during character creation, and no one who does not have a grimoire that speaks of them, or who doesn't have 101% or more in Magical Knowledge, will have even heard of them. If some character has the opportunity to learn one, he can't use Luck either to learn it or to cast it, and it is an necessary

condition — as much for Irrational creatures as for humans — to use the corresponding hand gestures, pronouncing the appropriate formulas in a loud clear voice, and arranging all the necessary components in its casting. Furthermore, CP spent in its casting are recuperated at the rate of 1 CP for each week in which no magic at all is used. Different manifestations of physical Nature take place during casting (storms, earthquakes, tornados…), and if a blunder is rolled during the casting, the mage dies (and we shall see if he doesn't take a good number of his companions, or his surroundings, with him).

Casting Spells

Having come to this point, you understand the different classes of spells that exist, how to learn them, where they come from, how they are manifested, and a thousand other things, but we still need to answer the most fundamental question: How the devil is magic used? Be calm, for we come to that right now. And to make it simple, we shall explain at length the different steps into which the process of casting spells is divided.

1. Declaration

As we saw in Chapter IV, we declare the actions that our characters wish to perform at the beginning of a round, using Initiative (see page 118). In the case of casting a spell, we must use both actions available to us in this round, as casting is an extended action; but you must bear in mind that this action includes only the spell activation — the necessary magical gestures, drinking the potion, reciting the required words — but not prior preparations: for example, if we wish to use an *Unguentum* spell, we must first smear ourselves with the ointment, then spend the two actions to cast the spell, which adds up to considerably more than a round.

Exemplum: While Micael is in his laboratory reviewing some old manuscripts, his friend Lope suddenly appears at the door, wounded; according to him, he found the lair of the meiga Carmela, but he had to confront a strange being who almost ended his life on the spot. While he tells the tale of what happened, the alchemist gets a dose of Healing Balm that he had created and begins to cleanse the courtier's wounds with the unguent, as explained in the spell description. The GD indicates that he will have to spend three rounds to wash all Lope's wounds. Once this time has passed, Micael is ready to cast the spell: he declares it and carries out an extended action to activate the curative balm.

The time needed to perform all those previous preparations required for the casting of a spell is decided by the Game director, based upon the form of the spell — it is always quicker to drink a potion than to rub on an ointment — and upon the description of the spell. *Invocatio* and *Unguentum* tend to be the spells that require the most preparation, while *Potio*, *Maleficium*, and *Amuletum* are the quickest — in most cases the two actions you need to activate a spell already include the preparations — but the GD always has the final word.

2. Concentration Points

After the declaration, when it's the mage's turn to act, the first thing we must do is to calculate and spend the Concentration Points required for the spell. This expenditure is an indispensable requisite for the casting, since it indicates the amount of concentration and mystical force the mage must have to power the spell, whether or not the casting succeeds: if it fails, the CP have been spent, and if he wishes to repeat the spell he'll have to spend the same number of Concentration Points again. Naturally, if the PC doesn't have the necessary Concentration Points, it is impossible to cast the spell until he has recuperated the number necessary for its use (see page 158 for more details about CP).

The number of Concentration points needed to activate a spell is based on the spell's *vis*: higher *vis* requires more CP, as indicated on the following table:

Exemplum: We continue with the example of Micael and his Healing Balm. The time has come to activate the spell. Even before calculating his percentage, the alchemist must spend the corresponding CP: since Healing Balm is a spell of vis secunda, he must spend 1 CP, reducing his Concentration Points from 17 to 16.

Table of Concentration Point Expenditure

Vis of the Spell	Concentration Points
Prima	1 CP
Secunda	1 CP
Tertia	2 CP
Quarta	3 CP
Quinta	5 CP
Sexta	5 CP
Septima	10 CP

3. Calculate the Casting Chance

After spending the Concentration Points required for the spell, we next calculate the mage's chance to cast it. The basic casting percentage is always equal to the mage's current IRR, which is then modified by the casting method, the armor protection worn by the mage, any loss of concentration, and the spell's *vis*.

- **Casting Method:** To correctly cast a spell, it is necessary to perform a series of magical gestures with the hands and say the corresponding words out loud. In cases where the mage wishes for the spell casting to pass unnoticed, he can say the magical words in a low voice, which modifies the percentage by –25%; or use no gestures at all, reducing it –25%. Therefore, if he casts a spell without gestures and in a low voice, he has a total penalty of –50%. It is impossible to cast a spell without pronouncing any words at all, so if the mage is gagged, or — God and the Devil forbid — his tongue is cut out, he won't be able to cast any spell he knows.
- **Protection:** The armors of the medieval period, of which we have already spoken in *Chapter IV* (page 141), are terribly uncomfortable. They tend to weigh a lot, they don't permit total freedom of movement, the metal heats in summer and freezes in winter, etc. In summary, the problems of wearing armor don't contribute positively to the casting of a spell. Because of all this, casting a spell while wearing Light armor modifies the casting percentage by –25%, Metal armors reduce it by –50%, and *Arnés* a significant –75%. Soft armors, which are little more than winter clothes, don't reduce the percentage in any case.
- **Loss of Concentration:** If the mage is attacked before the time comes to execute his action, it is possible he'll lose the necessary concentration and not be able to cast it correctly. Therefore, for each LP lost in the same round in which he intends to cast the spell, his casting percentage is reduced by –10%. 10% is subtracted even if he is attacked but receives no damage.
- **Powerful Creatures:** The existence of Irrational creatures is linked to the magical world they inhabit. Thus, although practicing no magic at all, this forms part of their nature, dwelling with it, breathing it in, living with it as something normal and every day. Therefore, if the target of a spell is an Irrational creature that has an IRR greater than 100%, we reduce the casting percentage by –1% for each point of the creature's IRR above 100. In this way, if we wish to affect a creature that has a 125% in IRR, we have a penalty of –25% to the casting roll. Those humans who manage to raise their IRR above 100 can't take advantage of this rule, since, as much as they might wish, they continue to be humans, not creatures of Irrationality.
- ***Vis* of the Spell:** The last, but not the least important, of the factors that can modify the percentage for casting a spell is the *vis* of that spell: the higher its *vis*, the more difficult it is to use it, and therefore, the higher the penalty the skill receives, as indicated on the following table:

If, after calculating the percentage, the total result is 0% or less, the mage can still try it, since as said in the section about Automatic Successes and Failures in Chapter II (page 76), there is always the possibility of succeeding if a result of 01–05 is obtained.

Casting Modifier According to *Vis*

Vis of the Spell	Percentage Modifier
Prima	–0%
Secunda	–15%
Tertia	–35%
Quarta	–50%
Quinta	–75%
Sexta	–100%
Septima	–150%

Exemplum: Micael continues with his spell of Healing Balm. After spending the corresponding CP, let's calculate his casting percentage: His current IRR is 85, which gives him a basic percentage of 85%, which then must be modified for:

- *Method of Casting: The alchemist makes the normal gestures and speaks the words in a loud, clear voice — only Lope is in his chambers, and it doesn't matter that he knows that a spell is being used — so Micael receives no penalty for this.*
- *Protection: Micael is wearing no armor at all, so he doesn't reduce his percentage for that.*
- *Loss of Concentration: Since Micael has not received any attack or wound during this round, his percentage won't be reduced for a possible loss of concentration.*
- *Powerful Creatures: The spell will affect Lope, who is not an Irrational creature, but a human, so we don't have to deal with this factor either.*
- *Vis of the Spell: The spell the alchemist is casting, Healing Balm, is of vis secunda, which means his percentage is reduced by –15%.*

After calculating the possible modifiers, Micael's final percentage for performing the spell is 70% (85–15=70).

4. Result

After calculating the mage's final percentage for casting the spell, all that remains is to gather the dice and make the roll, using that percentage, which can give us four possible results:

- **Success:** If the mage obtains a success on his casting roll, the spell produces the effects that appear in the spell's description. In the case that the spell affects a person in a direct way, he has the right to resist its effects (unless the spell description indicates the contrary): to resist it, he must make an RR roll with a negative modifier equal to the number of IRR points the mage has above 100% — if

the caster had, for example, 130 in IRR it would be a –30% — if he is successful, the spell doesn't affect him. If the victim is aware that he is the target of a spell and wants to receive those effects, he can choose not to make the RR roll; but if he is not aware, he must make the RR roll even if the spell is beneficial to him. Of course, those characters that are aware that they are going to receive a spell must also have their RR modified as indicated in the Table of RR/IRR Gains (page 155). We wish to be clear that when we speak of a spell that would affect a person "in a direct way" for him to have the right to a RR roll, we refer precisely to that: the spell is one that is going to damage, cure, or directly affect the victim, without intermediaries. For example, if we use a spell to erase the memories of an enemy, we are using it in a direct way; but if we use a spell that enchants a weapon to produce more damage and then use that weapon on the enemy, he would not have the right to an RR roll, since the sword is directly affected by the spell, not him.

- **Critical Success:** This is handled in the same way as a normal success, except that if is a spell that directly affects the victim, his RR is halved, rounding up. If the spell doesn't require an RR roll, or if the victim has decided not to make that roll, the spell duration is multiplied by two or, if it is an instantaneous spell, such as healing, the effects are multiplied by two. If the spell requires the victim to make a Temperance roll, this is done at half his normal percentage.
- **Failure:** If we fail the roll to cast the spell, the mage loses the CP and time spent on the spell, and a dose, if using a potion or an unguent. If he wishes, and if it is still possible, he can try again.
- **Blunder:** The mage has really done it. The spell has been cast, but it produces the opposite effects to those that were desired: if it serves to cure, now it damages the victim; if it is supposed to invoke a creature, a much more dangerous creature is summoned — or the same one, but infuriated; if it would raise the damage of an weapon, now it reduces it, or could even break it; etc. The Game Director always has the final word in reference to specific results, although, in all cases, the victim of the blundered spell continues to have the right to his RR roll. And what is still certain is that the mage has lost the CP spent in casting the spell and one dose, if casting a potio or unguentum spell.

Exemplum: After calculating the percentage Micael has for casting the spell (70%), all that remains is to make the corresponding roll. The alchemist rolls a 34, a normal success. Since it is a spell that affects its victim directly, Lope would normally make an RR roll to resist its effects — even although it is beneficial, as in this case — but since the character knows that he is the object of a curative unguent, he decides not to make any resistance roll (although his IRR is raised by 1 point for "seeing" the effects of a spell of vis secunda). The balm cures 1D3 LP: Micael makes a roll and obtains a 3, which is not bad. After applying the unguent consequently, Lope feels much better and thanks his friend for the care.

Consilium Arbitro: Magic for Non-Mages

On certain occasions, characters who don't know magic can have access to potions, talismans, unguents, etc. Although in principle only those characters who know the specific spell are capable of activating the effects of that spell, certain special cases can be made. For *maleficios* or *invocatios*, it is clear that only the mage who knows them can perform them; but when we speak of potions, talismans, or unguents the case changes, since nothing prevents a non-magical character from accessing those objects.

If a mage makes an object to be used by a non-mage, the rules are the same as we have seen before — for example, any PC could apply an unguent of *Arma Irrompible* and then a mage who knows the spell activate it — but there could be the case that the mage explains to the non-mage how the effects of a specific spell can be activated, telling him the words and gestures that must be used to cast it in correct fashion. A mage, for example, hands a *Healing Balm* to a companion and explains how it can be used: in this case, the non-mage PC must have at least 25% in Magical Knowledge and 50% in IRR to correctly understand all the directions; study the instructions that are taught over the course of at least two days and have success on an IRR roll (if it fails, he can try again after two more days of study). If all this is done, when the time comes the non-mage PC can make the same casting roll to activate the powers of the object, using his own CP and IRR and the usual modifiers for *vis* of the spell, protection, gestures, etc.

Grimorium

In this section you'll find a long list of spells of every type, form, and origin which your characters may learn, or be used by their enemies, or simply as an element of ambiance for your game sessions. Seeing that in the previous pages we have spoken about the elements that govern spells, now we focus ourselves on the particulars of each spell, treating them individually, so that you have no doubt about how they should be used. In cases where discrepancies exist between the description of a spell and the rules about magic that appear in previous pages, preference always goes to what is found written in the spell description.

To facilitate your reading, all spells are described using the following schema:

Spell Name

Spanish Name (Name in Latin, if any)

Form, nature and origin of the spell.

- **Expiration:** In the case of potions, unguents, and some talismans, the maximum time they can be kept without spoiling. After this time has passed, unused doses or the object lose their effects and it is necessary to make them again. The other spells indicate a simple "Not Applicable," because they don't have an expiration.
- **Duration:** Indicates how long a spell's effects last, whether rounds, minutes, months, or whatever is indicated. Some spells don't have a specific duration, referring to spells that are not affected by time or which are permanent, which is indicated by a simple "Not Applicable" or "Permanent," depending on the spell.
- **Components:** A list of the ingredients the mage must gather to cast or manufacture the spell. Some of those components may come from certain Irrational creatures or make reference to another spell.
- **Preparation:** As detailed an explanation as possible of how to use the spell components in order to manufacture or activate the same.
- **Description:** This section details the spell effects assuming that the mage succeeds with his casting roll and the target fails his RR roll (if applicable); some spells also include a description of what occurs in case of failure or blunder.
- **RR Allowed:** Indicates if the target of the spell is allowed an RR to prevent or reduce its effects, even if it seems nonsensical or unnecessary.

We also present to you a table with all the spells ordered alphabetically (see page 169), so that you can rapidly locate it in the book, and so that you have a brief description of its use and effects. Those that have a name in *italics* are considered spells of black magic.

Spells of *Vis Prima*

Spells of the First Magnitude

Amulet Against Poison

Amuleto contra la Ponzoña (Amuletum Veneni)

Amuletum, white magic of alchemical origin.

- **Expiration:** This talisman doesn't loses its properties with the passage of time.
- **Duration:** 1 hour.
- **Components:** Copper, gold, silver, tin, small bag of green tea, a gold string.
- **Preparation:** Gather all the components within the bag of tea, pronouncing the corresponding litanies while slowly closing it with the cord. The bag should be worn hanging at the level of the heart, preferably in contact with the mage's skin, as seen below. The mage should hold the bag in his right hand during the entire time the spell lasts.
- **Description:** The bag heats up if any type of poison comes within a vara's distance of the mage, whether in food, drink, brew, weapon, etc. as long as the bag is in contact with the mage's skin; if not, he won't feel the heat given off when poison is near.
- **RR Allowed:** Not applicable.

Benediction of Saint Nuño

Bendición de San Nuño

Amuletum, white magic of folk origin

- **Expiration:** The talisman does not lose its properties while it remains covered with the serpent's skin.
- **Duration:** Not applicable.
- **Components:** Iron plate the size of a human fist, snake-skin, tears of a prisoner, mistletoe leaves.
- **Preparation:** Engrave certain magical symbols in the iron plate with a golden awl. Then perform specific magical rites, moistening the plate with abundant tears and drying it with the mistletoe leaves. Once finished, wrap it in the serpent's skin and guard it always close to the heart.
- **Description:** Rub the talisman against any sort of lock; it opens with no difficulty.
- **RR Allowed:** Not applicable.

Table of Spells

Spell Name	Vis	*Form*	Effects
Alacrity	5	*Amuletum*	You can move and act at a much greater speed.
Amulet Against Poison	1	*Amuletum*	An amulet that becomes hot when it is close to any kind of poison.
Aquelarre to Agaliaretph	6	*Invocatio*	Summon the demon Agaliaretph.
Aquelarre to Frimost	6	*Invocatio*	Summon the demon Frimost.
Aquelarre to Guland	6	*Invocatio*	Summon the demon Guland.
Aquelarre to Masabakes	6	*Invocatio*	Summon the demon Masabakes.
Aquelarre to Silcharde	6	*Invocatio*	Summon the demon Silcharde.
Aquelarre to Surgat	6	*Invocatio*	Summon the demon Surgat.
Armor of the Devil	6	*Amuletum*	Armor that grants infernal powers, but may possess its wearer.
Armor of the Heavens	4	*Amuletum*	Armor that does not adversely affect spellcasting.
Assassin of Phantasms	4	*Maleficium*	Enchants a sword that can kill a spirit.
Awl of Invocation	6	*Amuletum*	Allows you to do without a component during an invocation.
Bag of Breaking	5	*Amuletum*	Break all the bones in a random location.
Bag of the Duendes	4	*Amuletum*	A bag to hide objects.
Basilisk Ring	6	*Amuletum*	A ring that can replace any component that comes from a basilisk.
Beauty	5	*Unguentum*	A treatment that enhances the appearance of the person who uses it
Benediction of Saint Nuño	1	*Amuletum*	Opens any type of lock.
Binding a Djinn	6	*Maleficium*	Imprisons a djinn inside an object to gain magical powers.
Binding of Desire	1	*Maleficium*	The victim will feel great disgust at the idea of performing the sexual act.
Birth Pangs	1	*Potio*	Transfers the pains of birth to another person or animal.
Black Blood	2	*Potio*	A substitute blood with which to feed a homunculus.
Black Mass	6	*Maleficium*	Make a request of Lucifer.
Blessing of Pepin	2	*Amuletum*	Win any game of chance in which you participate.
Bough of Wishes	4	*Amuletum*	A talisman that stores other spells.
Brass of Tidings	6	*Amuletum*	The state of health of the victim is known at all times.
Breath of the Salamander	1	*Maleficium*	Create a small flame.
Bruja's Curse	6	*Maleficium*	Curses a region.
Bruja's Ointment	4	*Unguentum*	Doubles the IRR and the CP of the person who uses it.
Cain's Curse	2	*Maleficium*	A killer can't leave the area where the crime was committed.
Candle Curse	4	*Maleficium*	Consumes the health of the victim until they die.
Candle of Fear	3	*Unguentum*	A candle that causes cowardice and fear in anyone who is near.
Candle of the Dead	4	*Unguentum*	Create a candle that protects against spirits and shows them as what they are.
Carnal Desire	3	*Potio*	A potion that causes uncontrollable passion in the victim.
Cheater's Amulet	1	*Amuletum*	Gives a +25 bonus to Luck when betting on a game of chance.
Circle of Protection	5	*Maleficium*	A circle that protects the magician from magical attacks of irrational creatures.
Clairvoyance	3	*Amuletum*	A ring that allows you to see events that occur at a great distance.
Cloak of Shadows	4	*Amuletum*	The caster becomes invisible to the target of spell.
Condemnation	6	*Maleficium*	A curse released at the time of death to take revenge on the killers.
Constraints of the Eunuch	2	*Potio*	A potion that kills sexual desire to the victim.
Consulting the Dead	6	*Maleficium*	Question the remains of a dead person, which must always tell the truth.
Cridavents' Cord	3	*Amuletum*	The wizard can create winds, from a breeze to a real gale.

Table of Spells

Spell Name	Vis	Form	Effects
Cross of Caravaca	4	*Amuletum*	A cross which acts as a Good Luck Charm and a Talisman of Protection at the same time.
Crossroad	7	*Amuletum*	Creates a tunnel that connects two locations that are distant from each other.
Crown of Solomon	7	*Amuletum*	A crown which grants some defense against magic.
Crown of the Orient	7	*Maleficium*	Allows you to cast spells without spending a CP, and provides 5 points of magical protection.
Curse of the Beast	6	*Maleficium*	Turns the victim into an animal when certain requirements are met.
Curse of the Gul	5	*Amuletum*	Causes a shock all those who surround the wizard.
Curse of the Nail	6	*Maleficium*	Pierce the footprint of a victim to make them feel terrible pains.
Curse of the Wandering Jew	2	*Maleficium*	The victim may not sleep more than once in the same place.
Curse of the Werewolf	4	*Maleficium*	Transforms the victim into a werewolf.
Cursed Blade	4	*Amuletum*	A cursed weapon created to finish a vendetta.
Cursed Chalice	6	*Amuletum*	A chalice that poisons or possesses all those who drink from it.
Cursed Dwelling	2	*Maleficium*	Curse a house and all those who die inside it.
Cursed Lock	1	*Unguentum*	Enchants a lock which to be particularly difficult to open or tamper with.
Cursed Wound	5	*Maleficium*	Prevents a wound from healing.
Dance	4	*Unguentum*	Powder that causes strong seizures in those who breaths it.
Dark Baptism	6	*Invocatio*	Summon and command a monster from hell.
Dark Prayer	3	*Maleficium*	Invokes the name of the Evil One, who will help the wizard in their spells.
Deceitful Dust	2	*Unguentum*	Transforms the appearance of one ointment or potion to another.
Devil's Breath	5	*Maleficium*	You can cast a random spell of Infernal origin on a victim.
Dibbuk	4	*Maleficium*	It enchants a house with the presence of a dibbuk.
Discord	1	*Potio*	It provokes hatred and aversion between two people.
Distillation of Quintessences	3	*Potio*	Allows you to duplicate a dose of another potion or ointment.
Domination	2	*Potio*	Allows a woman to control a man.
Domination of Fire	5	*Amuletum*	Pendant that enables the wizard to control fire.
Dragon's Blood	4	*Potio*	A highly flammable liquid that explodes and damages everything around it.
Draw Out the Essence	4	*Maleficium*	A plant that slowly drains the essence of the victim until he dies.
Dream Message	3	*Maleficium*	Send a message to the target in a dream.
Dream Potion	1	*Potio*	The victim falls asleep immediately and it will be impossible to wake them up.
Elemental Powders	3	*Unguentum*	Shows the true shape of an object, person or creature.
Elixir of Life	7	*Potio*	The magician gains total invulnerability.
Embrace of Darkness	7	*Maleficium*	The magician becomes a demon.
Enchanted Barding	3	*Amuletum*	Protects a mount from physical damage.
Enchanted Fountain	7	*Maleficium*	Creates a source of healing water.
Enchanted Gate	6	*Amuletum*	Create a hidden portal in a wall or floor.
Essence of Hostility	4	*Maleficium*	The victim causes hostility in the animals around him.
Essences of Æther	4	*Unguentum*	Removes the smell of the magician and makes him invisible to creatures with IRR of 100 or higher.
Evil Eye	2	*Unguentum*	He cursed a victim, increasing their chances of getting a blunder.
Evil Knot	7	*Amuletum*	Eliminates the ability of a human to do magic, or binds an irrational creature to its domain.
Expel Illness	2	*Amuletum*	A ring that allows you to heal the sick.

Table of Spells

Spell Name	Vis	*Form*	Effects
Expulsion	5	*Maleficium*	Eject a spirit of a person's body.
Face of the Thief	3	*Maleficium*	Reveals the face of the person who has carried out a robbery.
False Visions	3	*Unguentum*	An oil that creates illusions in the mind of the victim.
Famine	6	*Maleficium*	The victim will be unable to eat or swallow anything.
Faun's Flute	6	*Amuletum*	A flute that drives those who listen to it crazy.
Favor of the Magi	7	*Invocatio*	Invoke the Magi to make a request.
Fertility	1	*Unguentum*	It allows a woman to get pregnant automatically.
Fidelity	2	*Potio*	The victim can't love anything more than the person who gave him the potion.
Food of Guland	4	*Maleficium*	Creates a cursed gem that helps in the invocation of silfos and the demon Guland.
Fortune	2	*Amuletum*	An object that provides a bit of good luck to the magician.
Frimost's Punishment	7	*Maleficium*	The victim dies instantly.
Fury	3	*Potio*	The victim feels a strong hatred towards their loved ones.
Gate to Hell	7	*Maleficium*	Create a place that connects Earth with Hell.
Ghostly Shadows	4	*Maleficium*	Creates disembodied figures that mimic living beings.
Giant's Strength	6	*Amuletum*	Double the STR, VIT and LP of the magician, and gain 10 points of protection.
Gift for Words	5	*Maleficium*	Allows a person or animal to understand the words of the magician.
Gift of Cipriano	3	*Unguentum*	It increases the RR of the receiver of the spell.
Gift of Triton	2	*Amuletum*	Prevents the bearer of the amulet from sinking the water.
Goetic Trap	5	*Amuletum*	Write a spell which is released on the person who reads it.
Good Luck Charm	4	*Amuletum*	An amulet that allows rolling RR for spells that don't allow it.
Great Aquelarre	7	*Invocatio*	Allows you to call one of the great demons, or even Lucifer.
Green Death	6	*Unguentum*	Creates a fungus that eats and dissolves the flesh of the victim.
Guard against Enchantment	2	*Maleficium*	Provides protection against black magic spells cast against it.
Hada's Blessing	4	*Amuletum*	Double the character's Luck, and use it even after making a roll.
Hada's Veil	5	*Amuletum*	The magician takes on the appearance of another person or creature.
Hallowed Ground	7	*Maleficium*	Protects a cemetery from the forces of evil.
Hand of Glory	4	*Amuletum*	A candle that allows you to learn the spells of a Grimoire automatically.
Hatch Imp	5	*Maleficium*	Create a diablillo to help the magician to create ointments or potions.
Healing Balm	2	*Unguentum*	An ointment that heals 1D3 life points.
Healing Stone	3	*Amuletum*	A gem that stabilizes the health of dying people.
Hide of the Beast	5	*Unguentum*	The victim becomes a specific animal.
Homunculus	5	*Maleficium*	Creates a small artificial creature at the service of the magician.
Incense of Copulation	3	*Maleficium*	The wizard can consummate the sexual act with a person in another place.
Infernal Pact	6	*Invocatio*	The caster becomes a servant of Hell and can cast spells without components.
Infusion of Serenity	2	*Potio*	It clears the mind and opens it to the irrational world, mitigating fear.
Inquiry	3	*Amuletum*	The victim can be questioned and is obliged to tell the truth.
Insanity	5	*Potio*	Drives the drinker crazy.
Invincible Weapon	3	*Amuletum*	A weapon that ignores any type of armor.
Invoke Djinn	5	*Invocatio*	Summon a djinn that is put at the service of the magician.
Invoke Gnomo	5	*Invocatio*	Summon a demon elemental of earth, a gnomo.
Invoke Ígneo	5	*Invocatio*	Summon a demon elemental of fire, an Ígneo.

Table of Spells

Spell Name	Vis	*Form*	Effects
Invoke Íncubos or Súcubo	5	*Invocatio*	Summon a demon elemental of desire, an Íncubos or Súcubo.
Invoke Ondina	5	*Invocatio*	Summon a demon elemental of water, an ondina.
Invoke Silfo	5	*Invocatio*	Summon a demon elemental of air, a silfo.
Invoke Sombra	5	*Invocatio*	Summon a demon elemental of darkness, a sombra.
Iron Curse	5	*Amuletum*	Iron carried by the victim begins to damage them.
Jonah's Blessing	4	*Amuletum*	Sail a ship without damage or wreck.
Journey to Hell	7	*Unguentum*	Allows the spirit of the wizard to go to hell.
King of the End Times	7	*Unguentum*	The wizard can travel in space and in time.
Lechery	1	*Potio*	Provokes an irresistible desire to make love in a woman.
Lionheart	4	*Potio*	Doubles Temperance and all Attack skills, but not Defense.
Longevity	6	*Potio*	The wizard not aging or fall ill for three weeks.
Love	1	*Maleficium*	The victim becomes enamored.
Love Potion	3	*Potio*	The victim falls madly in love with the first person they see.
Loveliness	4	*Maleficium*	Improves the appearance of the magician.
Lunar Bracelet	1	*Amuletum*	A talisman that protects from heat.
Magical Bond	7	*Maleficium*	Makes a spell permanent.
Magical Cauldron	6	*Amuletum*	A cauldron that facilitates the production and conservation of potions and ointments.
Maiden's Virtue	2	*Unguentum*	Allows a woman regain her virtue if only for one night.
Malediction	1	*Maleficium*	Prevents the victim from sleeping, slowly sapping their strength.
Mantle of the Salamander	2	*Unguentum*	The person who uses it becomes immune to fire and heat.
Martyr's Mettle	5	*Maleficium*	The magician becomes fully immune to physical pain.
Master's Ring	7	*Amuletum*	It hinders spellcasting that would affect the magician.
Memory Philter	2	*Potio*	Increases the Memory of the person who drinks to 100%.
Midwife's Wisdom	1	*Maleficium*	Eliminates the pain of childbirth.
Milk of Knowledge	1	*Potio*	Increase a skill based on Culture by +50%.
Minor Aquelarre	6	*Invocatio*	Summon a minor demon.
Miracle Ink	2	*Potio*	Create an ink that becomes invisible after writing it.
Misfortune	5	*Maleficium*	Curse the victim with permanent misfortune.
Necromancy	4	*Invocatio*	Revive a corpse and interrogate it.
Oil of Greatness	3	*Unguentum*	An oil which gives the magician an aura of superiority.
Oil of Usurpation	6	*Unguentum*	The magician can assume the appearance of the victim, or even exchange it.
Pelt of the Wolf	4	*Amuletum*	Creates a magical aura that protects the wearer.
Planetary Talismans	7	*Amuletum*	Change the percentage in certain skills by the value of the IRR of the magician.
Poisoned Gift	4	*Amuletum*	An object that attracts all physical attacks.
Potion of Oblivion	3	*Potio*	The victim forgets everything that happened the day before.
Prank	1	*Maleficium*	Makes the victim commit some funny slip-up.
Preservation	1	*Potio*	Doubles the expiration of another potion or ointment.
Purify Poisons	4	*Amuletum*	Eliminates any venom from the body of the victim.
Rabies Relief	3	*Potio*	A potion that cures rabies.
Red Spell	4	*Unguentum*	Adds additional protection against diseases.
Release the Slave	1	*Amuletum*	Loose all bonds that hold the wearer.

Table of Spells

Spell Name	Vis	*Form*	Effects
Restful Sleep	2	*Maleficium*	The target sleeps peacefully through the night.
Revoke Curse	2	*Maleficium*	It undoes the effects of a Malediction spell.
Ring of Necromancy	4	*Amuletum*	A ring that allows you to revive and command a corpse.
Ritual of the Nail	4	*Maleficium*	Paralyzes the person guilty of a crime.
Rust of Saturn	4	*Unguentum*	A rust which corrupts all preparations or magical objects.
Sacrifice of the Lamb	6	*Maleficium*	Transfer all the ills of a person to a voluntary victim.
San Cipriano's Curse	5	*Unguentum*	Powder that eliminates all of the victim's CP.
Savage Vitreol	1	*Unguentum*	Corrodes objects it is spread over.
Scorpion Venom	3	*Maleficium*	Create a scorpion to kill a chosen victim.
Search Lamp	1	*Amuletum*	A lamp that helps find inanimate objects.
Search Wand	3	*Amuletum*	A wand that allows the wizard to locate inanimate objects.
Seduction Powder	1	*Unguentum*	Powder that irresistibly attracts the victim.
Sense Magic	2	*Amuletum*	A ring that detects the presence of spells near the mage.
Silcharde's Chain	3	*Maleficium*	The victim follow all orders issued by the magician.
Solar Bracelet	1	*Amuletum*	A talisman that protects from cold.
Solomon's Bottle	7	*Amuletum*	A bottle to catch irrational creatures.
Solomon's Mirror	6	*Amuletum*	A mirror that shows the past, the present and the future.
Soothing Liqueur	2	*Potio*	Eliminates all penalties caused by the loss of LP.
Sorcerer's Refuge	5	*Maleficium*	Removes a Cursed Dwelling spell, and magically protects the inhabitants of a house.
Sorcery Oil	3	*Unguentum*	Armor does not affect spell casting.
Soul of the Statue	5	*Amuletum*	Immobilizes people.
Spawn Lutin	6	*Maleficium*	Creates a lutin at the service of the magician.
Spellcrafting Powder	2	*Maleficium*	Restores all lost CP instantly.
Starry Blade	5	*Amuletum*	A two-handed sword that can harm magical creatures.
Stifling Heat	4	*Unguentum*	Causes a sensation of great heat in the victim, who will begin to undress.
Strigiles Curse	5	*Maleficium*	The victim wakes up every morning beset with thorns, and dies on the sixth day.
Strike of the Grim Reaper	6	*Maleficium*	Allows the magician to kill a distant victim.
Stupidity	2	*Maleficium*	It makes the victim more silly and foolish.
Subjugation	2	*Maleficium*	Allows a man to control a woman.
Summon the Fenicio	4	*Invocatio*	Invokes the Fenicio, a spirit that trades in magical products.
Summon the Spirit	4	*Invocatio*	Invokes the soul of a dead person to talk with it.
Surgat's Gift	2	*Amuletum*	A bag that converts coal into gold coins.
Talisman of Protection	4	*Amuletum*	The carrier can resist spells with a higher percentage.
Tame The Wild Beasts	3	*Amuletum*	Pacify nearby animals, even if they are hungry.
Thaumur's Kiss	4	*Amuletum*	A weapon that takes on a life of its own and causes double damage.
The Cripple's Curse	2	*Amuletum*	Stun one of the victim's limbs.
Threshold of the Pit	7	*Amuletum*	Creates an opening that sends irrational creatures into the place that corresponds to them.
Tongue of Babel	3	*Amuletum*	It gives a rudimentary knowledge of all the languages of the world.
Torture	4	*Maleficium*	Create a figure of wax to torment the victim.
Transmutation of Metals	4	*Maleficium*	Convert lead into gold or other metal.

Table of Spells

Spell Name	Vis	*Form*	Effects
Travel Powder	6	*Unguentum*	The magician and his companions can teleport to another place.
Traveler's Charm	4	*Amuletum*	Increases the charisma of the person wearing it.
Unbreakable Weapon	1	*Unguentum*	Makes any type of weapon unbreakable.
Upiro's Blood	4	*Maleficium*	Enables the magician turned into a upiro.
Veil of Death	3	*Potio*	Those who drink the potion look like they have died.
Vigor	1	*Potio*	Those that drink it recover from the negative modifiers for wounds.
Virility Medallion	2	*Amuletum*	The victim becomes sexually indefatigable.
Vision of the Future	3	*Amuletum*	The wizard enters a trance and will have visions of their future.
War	3	*Amuletum*	Increases morale and capability of an army in combat.
Ward Against Hexes	5	*Amuletum*	The carrier is immune to spells spell cast upon them.
Weaken Stone	1	*Unguentum*	Weakens a piece of stone or earth to make it sandstone.
Whispered Secrets	5	*Invocatio*	Invokes a presence to make it respond to a specific question.
Wine of Truth	4	*Potio*	Whoever drinks it cannot lie and must respond to all questions put to them.
Wings of the Evil One	4	*Unguentum*	It allows one or two people to fly.
Wisdom	5	*Potio*	Allows to use a talisman without knowing the spell to activate it.
Witch's Fork	6	*Amuletum*	A branch which can carry the wizard through the air as if it were a mount.
Wither Youth	6	*Maleficium*	The victim ages at an accelerated pace, and rejuvenates the magician at the same pace.
Wolf Eyes	2	*Unguentum*	Allows the caster to see in the dark as if it was a night of full moon.
Wonder of Agamemnon	3	*Unguentum*	Completely repair armor, helmet or shield.

Binding of Desire

Atadura del Deseo

Maleficium, black magic of folk origin.

- **Expiration:** The components maintain their power while the spell remains unbroken.
- **Duration:** Permanent as long as no-one touches the components of the curse.
- **Components:** A black ribbon, a silver cross, magnetic powder, a silver coin, coarse red thread, a small chamois bag, hair from the victim.
- **Preparation:** Make six knots in the black ribbon while tying up the cross — which the mage previously deconsecrated by trampling on at least six times and urinating or vomiting on it — together with the chamois bag, in which the silver coin — which the mage has scratched up with the point of an inverted cross — is kept, wrapped in the victim's hair. All of this together is then bound up with a coarse red thread. When the mage pronounces the appropriate words that activate the spell, he places it in a location where no one can touch it, somewhere within the victim's residence.
- **Description:** The victim is unable to carry out the sex act, feeling a horrible and inexplicable revulsion for his bed companion. If the partner insists, the victim may suffer attacks of panic, fear, tears, or even rage, according to his personality, although he may avoid these on a successful Temperance roll; which must be repeated with each petition by his partner.
- **RR Allowed:** Yes.

Birth Pangs

Dolores de Parto

Potio, white magic of folk origin.

- **Expiration:** 1D4 days.
- **Duration:** While birth takes place.
- **Components:** Parsnips, calamus, cinquefoil, bat's blood, belladonna, oil, fresh water, spit from the pregnant woman.
- **Preparation:** Make a greenish brew with a sharp, agreeable odor with all the components. When the spell is activated, give the potion to a person or animal to drink.
- **Description:** The drinker automatically suffers the birth pangs in place of the woman whose spit was used in its manufacture. If the drinker attempts to perform any type of physical action, it must be abandoned; he is be able to do anything but lie on the floor and puff energetically. If the birth becomes complicated and the pregnant woman dies during labor, the effects cease. This spell can be considered black magic if it is used on a human being without his consent.
- **RR Allowed:** Yes.

Breath of the Salamandra

Aliento de Salamandra (Halitus Salamandrae)

Maleficium, white magic of alchemical origin.

- **Expiration:** Not applicable.
- **Duration:** 6 rounds.
- **Components:** A drop of *salamandra* blood.
- **Preparation:** The only thing that must be done is to spill a drop of salamandra blood in the desired place.
- **Description:** When the spell is cast, the drop sprouts a flame of half a foot long (approximately 20 cm.). This fire can light combustible materials and is considered, for all purposes, a normal fire. The flame lasts only 6 rounds, if not extinguished before then; though anything that has been lit continues burning normally. The mage may, if he wishes and is able, distribute several drops around him and activate them all at the same time, although the casting roll is at half the normal percentage.
- **RR Allowed:** Not applicable.

Cheater's Amulet

Amuleto del Fullero

Amuletum, white magic of folk origin.

- **Expiration:** Not applicable.
- **Duration:** A round of a game.
- **Components:** A viper's tooth, a bag from the skin of a lizard.
- **Preparation:** To manufacture the talisman, take a viper's tooth — which must have been pulled from a live serpent — and place it within a little bag made from the skin of a lizard — which must have been skinned alive. The amulet must be carried around the neck or hidden within the user's clothing. To activate it requires taking it in a hand. Use it before shuffling the cards or tossing the dice.
- **Description:** The bearer of the talisman boosts his current Luck by +25%, although this acts only for Luck rolls made during a game in which he is playing. Of course, if one of the other players cheats, the cheater wins, not the person who used the spell.
- **RR Allowed:** Not applicable.

Cursed Lock

Cerradura Maldita

Unguentum, black magic of folk origin.

- **Expiration:** 1D3 weeks.
- **Duration:** Permanent, until the lock is destroyed or the curse broken.
- **Components:** Dirt from a prison or jail, a rusty chain, blood of a prisoner, vinegar, charcoal, black hellebore.
- **Preparation:** Take all the ingredients and marinate them slowly over a low fire, until obtaining a pasty, black, ointment. After smearing the black paste over the lock and activating the spell, the lock takes on a rusty red color.
- **Description:** This spell curses a lock or similar mechanism, making opening it more difficult. From this point on, any attempt made to open the lock without a key has a penalty of –50% to Pick Locks, and if the lock has a trap, there is a +25% chance that it fires (or reduces the Luck of anyone who rolls to avoid being struck by the trap by 25%). If the key is used, the lock resists being opened: in such cases make a roll of DEX x3: the lock doesn't open on a failure, while if the roll blunders, the key breaks. If lock doesn't open, it can be tried again — each attempt represents approximately 10 minutes of game time — until the user opens it or tires of trying. The lock remains cursed until the spell *Benediction of Saint Nuño* is cast on it — but there is a penalty of –50% to cast it: if the Benediction succeeds, the lock opens and the curse is dispelled.
- **RR Allowed:** Not applicable.

Discord

Discordia (Discordia)

Potio, black magic of alchemical origin.

- **Expiration:** 1D6 days.
- **Duration:** 2D10 days.
- **Components:** Lead oxide, iron oxide, three drops of gall from a weasel, cider, an article of clothing from the person we wish to have quarrel with the victim, the more soaked with sweat the better.
- **Preparation:** Mix the oxides with the gall and cider and let the article of clothing soak in the resulting mixture, resulting in a reddish liquid with a strong, acidic taste.
- **Description:** Whoever drinks the potion feels a profound aversion toward the person who wore the piece of clothing used in the spell's manufacture, without taking into account any type of family ties or bonds that might join them.
- **RR Allowed:** Yes.

Dream Potion

Bebedizo de Sueños

Potio, white magic of folk origin.

- **Expiration:** 2D6 days.
- **Duration:** 2D6 hours.
- **Components:** Valerian, chamomile, poppy petals, amethyst powder, spring water.
- **Preparation:** Crush the valerian, chamomile, and poppy petals and place them in the spring water, which should

be warm, and let it sit for a day. After this time is passed, remove the crushed plants and, while stirring continuously, sprinkle the amethyst over the water, resulting in a potion that is odorless, colorless, and which seems nothing special; though it certainly is not water. The spell is activated and the potion given to a victim.

- **Description:** The drinker falls into a sleep from which it is almost impossible to wake him. All attempts to make him wake are completely useless — throwing water on him, shaking him, even causing damage; the only way of making him recover consciousness is using the *Vigor* spell (page 179) or making him drink a potion of *Soothing Liqueur* (page 187), after which he wakes with a burning throat. Once the effects of the spell end, the victim may continue sleeping, if he wishes, though he may wake normally from that point on.
- **RR Allowed:** Yes.

Fertility

Fertilidad

Unguentum, white magic of folk origin.

- **Expiration:** 1D4 weeks.
- **Duration:** 1 night.
- **Components:** A bull's horn, mandrake root, cow bile
- **Preparation:** Grind the bull's horn and mandrake root separately, mixing both products with cow bile until gaining a dark, oily paste which is smeared on the genitals of a woman or animal before carrying out the sex act.
- **Description:** The woman is impregnated during the sex act. If this ointment is used on mares or cows, they become pregnant without having to be mounted by a male, although if the activation roll fails, the animal brings to light monstrous beings that kill their mother during birth.
- **RR Allowed:** Yes for humans, no for animals.

Lechery

Lujuria

Potio, black magic of folk origin.

- **Expiration:** 3D6 days.
- **Duration:** 1D6 hours.
- **Components:** "Love grass[3]," a drop of blood from a *súcubos* (page 316), stream water heated by the sun.
- **Preparation:** Heat the water until it begins to boil, at which point add the grass in the manner of tea, and remove it from the fire. Once it has cooled, add the blood and stir well. This spell affects only women.
- **Description:** Any woman who drinks the potion feels an irresistible desire to make love to the first man she sees, although she can resist it with a Temperance roll; which must be repeated each round so as not to fall prey again to the desire. If the act is consummated, she automatically becomes pregnant by the man with whom she has bedded (as long as her lover is not too young or too old to be fertile).
- **RR Allowed:** Yes.

Love

Amor (Amor)

Maleficium, black magic of folk origin

- **Expiration:** Not applicable.
- **Duration:** Until the lunar cycle changes: from new moon to half-moon, from half-moon to full moon, etc. (approximately one week).
- **Components:** Flesh of a turtledove, a sparrow and a pigeon, all gathered during the creature's mating season.
- **Preparation:** Grind the meats with the greatest care and, while reciting the spell over them, give them to a victim to eat (the meat can be cooked first).
- **Description:** The victim acts in a romantic and enamored way, falling in love with whomever comes near him, such that any who wish to win his love or seduce him gain a bonus of +30% to their Seduction rolls. Furthermore, the victim is so drunk with love that any Empathy roll he makes concerning persons who are courting him have a penalty of –30%. Naturally, the victim can make a Temperance roll to control himself, but he must repeat it each minute so as not to fall under the influence of the spell again.
- **RR Allowed:** Yes.

Lunar Bracelet

Brazalete Lunar

Amuletum, white magic of folk origin.

- **Expiration:** 1 lunar year.
- **Duration:** 1D6 hours.
- **Components:** A strip of camel leather, drops of blood from a *gul* (page 390), the last breath of a dying man.
- **Preparation:** The talisman must be placed where it receives the influences of the moon at night for the entire preparation process,. While subjecting it to various rituals, soak the strip of camel leather in the gul's blood, consecrate it with the dying breath, and inscribe it all over with the symbol of the moon, blessing it with its coolness while pronouncing the appropriate magical words. The talisman must be worn upon the left wrist, and rubbed with the right hand to activate it.
- **Description:** The bearer of the talisman feels not the least sensation of heat while it is active. Therefore, while the Lunar Bracelet is active, the bearer need not make any Vitality roll due to heat, nor lose any LP from the same.
- **RR Allowed:** Not applicable.

3 **Translator's note:** Refers to the *"hierba preñadeira"* of Galician Folklore.

Maledíction

Maldición

This spell is intended to bring misfortune to a particular person. It is the favorite of the demon *Guland* (page 291), and he teaches it to all his followers.

Maleficium, black magic of infernal origin.

- **Expiration:** Permanent, until the spell is broken.
- **Duration:** Permanent, until the spell is broken or the victim dies.
- **Components:** A figure of clay, hair or nails from the victim, a leper's blood, stagnant water, sulfur, a knife which has killed a human being.
- **Preparation:** Make a clay figure in human form and place the hair or nails of the victim inside it. It is then left to dry in the sun, wetting it from time to time with the leper's blood and stagnant water, while reciting the appropriate words. Finally, the figure is powdered with sulfur, and an incision made into it with the knife while pronouncing the final exhortation.
- **Description:** The target of the curse has horrible visions whenever he closes his eyes, which prevent him from sleeping; for each day that passes without rest, he loses 1 point from one of his primary characteristics chosen at random; each time a characteristic reaches 0, the character suffers grave consequences (for example: with 0 in Perception he is incapable of seeing, hearing, or feeling anything; with 0 in Strength, he is not able to even rise; with 0 in Vitality, he becomes a trembling mass of flesh and bone; etc.). When all his primary characteristics reach 0, the victim dies. The only way of stopping the effects of the curse is to use the *Revoke Curse* spell (page 186) or appropriate rituals of faith. If the spell is broken, the victim recovers the lost points at a rate of 1 point to each characteristic for each day of absolute rest.
- **RR Allowed:** Yes

Midwife's Wisdom

Saber de Partera

Maleficium, white magic of folk origin.

- **Expiration:** Not applicable.
- **Duration:** Throughout the birthing.
- **Components:** A viper, owl's blood.
- **Preparation:** Place a skinned viper and the heated blood over the belly of a woman who is about to give birth.
- **Description:** The woman who is giving birth feels no more than the minimum pain throughout labor, no matter how difficult and complicated it may be.
- **RR Allowed:** Yes.

Milk of Knowledge

Leche de Sapiencia (Lac Sapientiae)

Potio, white magic of alchemical origin.

- **Expiration:** 1D6 days may pass before it loses its powers.
- **Duration:** 2D6 hours once ingested
- **Components:** Blood and milk of a deer, incense, ink, juice of wormwood (absinthe).
- **Preparation:** Mix all the components until a milky gray liquid is obtained.
- **Description:** After activating and drinking the potion, one skill that depends on the Culture characteristic gains a +50% modifier while the effects last. The skill must be chosen by the mage when he drinks the potion.
- **RR Allowed:** Yes.

Prank

Travesura

This spell is the favorite of the angel *Lucianel*.

Maleficium, white magic of folk origin.

- **Expiration:** Not applicable.
- **Duration:** 24 hours maximum, or until the prank is performed.
- **Components:** A live flying insect.
- **Preparation:** Take a flying insect in the right hand and, without killing it, raise your fist to your mouth and whisper the words of the spell (therefore, in the activation roll, there are no penalties for using a soft voice or not making hand gestures).
- **Description:** On freeing the insect, it flies to the victim of the spell; though it knows the entire time where to find him, it can't take more than 24 hours to reach him or the spell expires. After it reaches him, the insect waits for the most propitious moment to resolve the spell: it enters his mouth, ear or eye, stings him, or inconveniences him in some way, causing him to commit some funny gaffe (knocking over a pitcher of milk, falling down the stairs, choke on the insect, blurt out a loud blasphemy in front of witnesses, etc.).
- **RR Allowed:** Yes.

Preservation

Conservación (Conservatio)

Potio, white magic of alchemical origin.

- **Expiration:** 3D6 weeks.
- **Duration:** Depends on the potion or unguent on which it is being used.
- **Components:** Red wine, nuts, honey, ash, oak, bitter almonds, two drops of blood.
- **Preparation:** Mix and heat all the components over a low fire to create a thick potion.
- **Description:** If a dose of the *Preservation* potion is mixed with a dose of another potion or unguent, the expiration time for the other potion is doubled. For example, if we mix a dose of *Preservation* with one of *Milk of Knowledge* which expires in 4 days, it now lasts 8 days before spoiling. But care must be taken with this preparation, because if the activation roll fails the expiration time is reduced to half; and in case of a blunder, it's even worse: the affected potion or unguent loses all its magical powers.
- **RR Allowed:** Not applicable.

Release the Slave

Alivio del Esclavo

Amuletum, white magic of folk origin.

- **Expiration:** The talisman doesn't lose its properties with the passage of time.
- **Duration:** The effect is immediate.
- **Components:** A sheet of gold, silver wire, corundum (a precious stone).
- **Preparation:** Use the corundum to engrave diverse signs and inscriptions of magical nature on the gold plate. Once finished, attach the corundum to the plate using the silver wire.
- **Description:** All bindings restraining the wearer of the talisman untie and fall to the ground, except those of a magical nature. The spell only eliminates restraints such as ropes, cords, straps, etc., it won't open doors nor break padlocks to free the bearer. Also, it is worth remembering that if the bearer activates the spell without being able to carry out the necessary magical gestures, he suffers a –25% penalty to his roll (see page 166).
- **RR Allowed:** Not applicable.

Savage Vitriol

Vitriolo Salvaje (Vitreolus Saevus)

Unguentum, white magic of alchemical origin.

- **Expiration:** This is a very unstable unguent that decomposes in just 1D3 days.
- **Duration:** According to the thickness of the metal (about 1D10 rounds).
- **Components:** Mercury, arsenic, ammonium, salt, human urine.
- **Preparation:** Combine all the components to prepare an acid with a strong, disagreeable odor. The spell is activated while the acid is rubbed over a piece of metal, such as a chain, iron bar, or metal weapon.
- **Description:** The unguent completely corrodes the object. The exact time the acid takes to destroy the object varies according to the thickness of the piece of metal, but is

usually 1D10 rounds. The unguent is entirely harmless to human beings.

- **RR Allowed:** Not applicable.

Search Lamp

Lámpara de Búsqueda

Amuletum, black magic of folk origin.

- **Expiration:** The talisman doesn't lose its effects until it consumes its wick and all the oil. Once this occurs, it is necessary to fashion another talisman.
- **Duration:** Until the oil and wick are consumed, which can take up to three hours of uninterrupted use.
- **Components:** An oil lamp, human fat, a strip from the shroud of a dead person.
- **Preparation:** Fill the lamp with the human fat instead of oil, and use the shroud cloth in place of the wick. To activate the talisman, light the cloth while naming of the inanimate object you seek three times.
- **Description:** The lamp emits light, shining brighter when heading in the direction the object can be found, and as it comes closer to that object.
- **RR Allowed:** Not applicable.

Seduction Powder

Polvos de Seducción

Unguentum, black magic of folk origin.

- **Expiration:** It preserves its properties for 1D6 days.
- **Duration:** 1D10 hours.
- **Components:** Mandrake root, blood and hair of the seducer, hair or nails of the recipient, a piece of uncut lambskin, an apple core.
- **Preparation:** Heat the components in an earthen oven, then grind and mix them until a type of greasy powder is obtained, which is smeared or dusted over the victim.
- **Description:** The victim feels irresistibly attracted to the owner of the blood and hair that were used in the unguent's preparation (which doesn't necessarily have to be the mage, nor does the person have to be aware of the spell) For the duration of the spell. In case the victim and seducer are of the same sex, the victim gains a modifier of +25% to the RR roll.
- **RR Allowed:** Yes.

Solar Bracelet

Brazalete Solar

Amuletum, white magic of folk origin.

- **Expiration:** 1 solar year.
- **Duration:** 1D6 hours.
- **Components:** Cloth of gold, blood of a *salamandra*, tears of a maiden in love.
- **Preparation:** Place the talisman where it receives the rays of the sun during the entire preparation process. After subjecting the cloth of gold to a series of rituals, impregnate it with the salamandra blood and the maiden's tears. Finally, consecrate it to the sun, inscribing its symbol on the cloth at the same time the appropriate magical words are pronounced. The talisman is worn around the right wrist, and to use it, it is necessary to rub it with the left hand.
- **Description:** The bearer of the talisman won't suffer the least sensation of cold for the duration of the spell. Therefore, while its effects continue, the bearer loses neither LP nor characteristic points to cold, no matter how cold it may be.
- **RR Allowed:** Not applicable.

Unbreakable Weapon

Arma Inquebrantable (Telum Infragile)

Unguentum, white magic of alchemical origin.

- **Expiration:** The unguent loses its effects in 1D4 weeks.
- **Duration:** The effects of the spell last around 60 minutes.
- **Components:** Lard, mutton fat, beeswax, camphor, zinc oxide.
- **Preparation:** Prepare the unguent by grinding the ingredients in a mortar, using the lard to give it the correct consistency. It is applied to a weapon while pronouncing the appropriate words.
- **Description:** The treated weapon can't be broken while the effects of the spell last, however fragile it may be or how strong the blow it receives; although nothing prevents it from escaping the hands of him who uses it.
- **RR Allowed:** Not applicable.

Vigor

Vigor (Vigor)

Potio, white magic of alchemical origin.

- **Expiration:** 1D10 days.
- **Duration:** 1D3 hours.
- **Components:** Blood of a young cock, hens (no less than six), wheat of the highest quality, ambergris, wormwood.
- **Preparation:** Close the cock in a cage for fifteen days, gathering around it at least six hens, so that it is kept in a constant state of excitation, and feed it constantly with the wheat. Then sacrifice the cock, pronouncing the needed magical words, and use its blood, mixed with the ambergris and wormwood, to fashion a red potion with an acidic odor.
- **Description:** The person who drinks the potion is revived, recovering his strength instantly. Within the scope of the rules, while the effects of the potion last the recipient may ignore all penalties from wounds he has suffered,

also recovering his damage bonus if it was lost; although this spell doesn't heal any LP.

- **RR Allowed:** Yes.

Weaken Stone

Mal de Piedra (Morbus Lapidis)

Unguentum, white magic of alchemical origin.

- **Expiration:** 1D8 days.
- **Duration:** It lasts 3 rounds on activation, but its effects are permanent.
- **Components:** Oil of vitriol, lime, cinnabar, sulfur, coal.
- **Preparation:** Carefully reduce the lime, cinnabar, sulfur, and coal to their most basic components and mix them with the oil of vitriol, until obtaining a stinking unguent, which is harmless to living beings. To use it, it must be applied over some earthy or stone surface while reciting the words of the spell at the same time.
- **Description:** The compound hisses and weakens the stone, up to a half vara deep each round for three rounds (a total of a vara and a half). The affected stone or earth is left with a sandy appearance and can be crumbled easily with tools or simply with the hands. Each dose of the unguent covers a half vara square of the surface.
- **RR Allowed:** Not applicable.

Spells of Vis Secunda

Spells of the Second Magnitude

Black Blood

Sangre Negra (Niger Sanguis)

Potio, black magic of alchemical origin.

- **Expiration:** A lunar year.
- **Duration:** A week for each point stored in the fruits.
- **Components:** Fruits of the black chameleon plant prepared with the spell *Draw Out the Essence* (page 202), blood of the mage, black bread.
- **Preparation:** Use the fruits of a black chameleon — that was prepared with the *Draw Out the Essence* spell — which have been "charged" with the characteristic points that were stolen from the victim. Make a potion with all the components; it is very similar to blood both in odor and in taste, although of a very dark color. It is given to a homunculus to drink.
- **Description:** For each sip a homunculus takes of the potion, it doesn't need the blood of its creator for a whole week, and it may drink as many sips as characteristic points held by the fruits of the black chameleon that was used.
- **RR Allowed:** Not applicable.

Blessing of Pepin

Bendición de Pepin

This talisman takes its name from the legendary inventor of playing cards, Nicolás Pepin (from whose initials N. and P. come the word Spanish word *naipe* — "playing cards").

Amuletum, white magic of folk origin.

- **Expiration:** The components do not lose their properties as long as they do not leave the purse.
- **Duration:** 1D6 hours.
- **Components:** Three grains of wheat, a lodestone, a purse of yellow silk.
- **Preparation:** Crush the grains and the lodestone within the silk purse, which must always be carried hung around the neck and hidden within the clothing. To use it, the person touches it with his hand before shuffling the cards or rolling the dice.
- **Description:** The wearer of the talisman wins any game of chance he participates in, whether cards, of dice, or some other type, without resorting to cheating. It simply happens, that is all, however good his opponents may be. If another of the participants also uses a *Blessing of Pepin* spell, whichever player has the greater IRR wins.
- **RR Allowed:** Not applicable.

Cain's Curse

Maldición de Caín

Maleficium, white magic of folk origin.

- **Expiration:** Once the components are mixed, it must be used immediately.
- **Duration:** 1D10 hours.
- **Components:** Iris root, white wine vinegar, two olive leaves, the hot blood of a murdered person.
- **Preparation:** Mix the iris root with the vinegar and the olive leaves, and add the resulting product to the murder victim's blood. Throw it all into a fire when activating the spell.
- **Description:** The murderer of the person whose blood was used in the preparation can't travel more than one league from the place where he committed the crime while the spell lasts. If the mage rolls a critical success on the activation roll, the murderer must return to the scene of the crime as quickly as possible, without any way of avoiding it; although if he makes a Temperance roll he is able to delay his return by one hour for each successful roll.
- **RR Allowed:** Yes, unless the casting roll is a critical success.

Constraints of the Eunuch

Atadura de Eunuco

Potio, black magic of folk origin

- **Expiration:** 1D3+3 days.
- **Duration:** 30 days minus the victim's Vitality.
- **Components:** Water, vinegar, wheat flower, a bar of iron, a fire lit with very old and dry wood.
- **Preparation:** Mix the water and vinegar and marinate a handful of wheat flowers in the liquid. Next, the heat the bar of iron to red hot in the fire, then cool it in the mixture, while repeating the same litany five times: "*Por Adonai, que la pasión se apague en [name of victim] como se extingue en este líquido el calor de este hierro.*" ("By God, may the passion be smothered in [name of victim] as this liquid extinguishes the heat of this iron.") Finally, strain the mixture and give it to the victim to drink before its powers wear off.
- **Description:** The person who drinks this potion completely loses all sexual appetite for the duration of the spell; the thought of carrying out the sex act isn't appealing, and there is no way of making it attractive.

  If the victim is a man, it's impossible for him to feel any sexual pleasure; in the case of women, the act is possible, but always unwillingly and provoking great pain during intercourse.

  This spell shouldn't be confused with *Binding of Desire* (page 174), which is permanent and doesn't eliminate the desire, only converts it to a situation so traumatic that it provokes a strong feeling of anger and rejection in its victim.
- **RR Allowed:** Yes.

Cripple's Curse

Mal del Tullido

Amuletum, white magic of folk origin.

- **Expiration:** The powers of the talisman are not lost with the passage of time.
- **Duration:** 1D6 rounds.
- **Components:** An iron plate, three small gold nails, a sachet of green silk.
- **Preparation:** Set the three gold nails into the iron plate, then place it in the silk purse. The purse must be worn hung on the neck. When he wishes to use the spell, the mage holds the purse with the right hand and points at the victim with his left hand, at the same time pronouncing the appropriate words.
- **Description:** One of the victim's extremities is paralyzed. Targets with a VIT of 25 or higher are immune to the spell.

  The extremity damaged by the spell is determined randomly, unless the mage rolled less than half the percentage of success in the activation roll, in which case he may decide. Within the scope of the game, the effects of a paralyzed extremity is similar to the consequences of the *Severed Arm* or *Severed Leg* Repercussion, whichever applies (see page 105). The only way recover mobility to the limb before the effects disappear on their own is using the spell *Release the Slave* (page 178).
- **RR Allowed:** Yes.

Curse of the Wandering Jew

Maldición de Ashavero

This is a variant of the *Malediction* spell (page 177), and is performed in a similar manner.

Maleficium, black magic of infernal origin.

- **Expiration:** Permanent (until the spell is broken).
- **Duration:** Permanent (until the victim dies or the spell is broken).
- **Components:** Clay figure, hair or nails of the victim, blood of a leper, stagnant water, sulfur, a knife with which a human being has been killed, a handful of earth from the borders at the four cardinal points of the kingdom in which the victim lives.
- **Preparation:** Mix the clay, the earth, and the hair or nails, and mold them into a human form. Leave it to dry in the sun, wetting it from time to time with the blood and water while reciting the proper words. Finally, dust the figure with sulfur and make an incision with the knife while pronouncing the final exhortation.
- **Description:** The victim is cursed to live as a vagrant. If he sleeps more than once in the same house, or outdoors less than three times thirteen varas (169 varas) distant from the previous site where he slept, he suffers the effects of the *Malediction* spell, suffering horrible nightmares during the hours of rest; dreams in which the earth opens at his feet to cast him among horrible demons who torture him.

  For each night that he suffers these nightmares, the victim can make an IRR roll: if it succeeds, he knows instinctively that the only way to avoid the nightmares is to sleep in a different place each night. If he does this, he is able to sleep normally, recuperating his lost characteristics over time. The only way to end the curse is using the *Revoke Curse* spell (page 186).
- **RR Allowed:** Yes.

Cursed Dwelling

Morada Maldita

Maleficium, black magic of folk origin.

- **Expiration:** Not applicable.
- **Duration:** Permanent, unless the effects are canceled with either the *Sorcerer's Refuge* (page 217) or *Expulsion* (page 213) spells.

- **Components:** Charcoal, human blood, a tiny oven of mud and valerian, snakeroot, myrtle, mandrake, jimsonweed, and laurel, a long-handled knife, alligator blood, a toad, three bats, a human victim.
- **Preparation:** Trace a magic circle with the bloodied charcoal and place the oven with the herbs burning over heated coals in the center. Next begins a great and prolonged ritual, about two hours in duration, during which drops of alligator blood are cast on the fire, as well as the live toad and bats. When the ritual is finished, mix the resulting ashes with a bit of the blood of the victim, who must have been previously sacrificed. Daub the mixture on the threshold, a door, or a patch of wall of the house or dwelling to be cursed.
- **Description:** From the moment the mage applies the ashes, the inhabitants of the house hear strange noises inside — sometimes even shrieks or laughter — see the furniture move on its own, candles suddenly blow out as if a mysterious wind blew upon them, etc. Furthermore, anyone who dies in the house is condemned to remain in it as an *ánima errante* throughout eternity. The only way of "cleansing" the dwelling is by means of the *Sorcerer's Refuge* (page 217) or *Expulsion* (page 213) spells, or with the *Purification* Ritual of Faith (page 268).
- **RR Allowed:** Not applicable.

Deceitful Dust

Polvos del Mentiroso (Pulvis Mendacis)

Unguentum, white magic of alchemical origin.

- **Expiration:** 1D4 weeks.
- **Duration:** Permanent.
- **Components:** *Caput mortum* (slag from an alchemical operation), root of the mandrake plant, a bit of gold, a bit of lead, fat from a ram.
- **Preparation:** Grind all the components thoroughly into a brownish paste, which is left to dry until it becomes a dark, earthy powder. It is mixed with a potion, an salve, or other type of alchemical compound while the words of the spell are recited.
- **Description:** The targeted potion or unguent changes its appearance and odor, taking the semblance of another potion or unguent, although it doesn't lose its initial properties nor gain those of the new form. For example, if it is used on an dose of *Healing Balm*, it could appear that it is a potion of *Milk of Knowledge*, although if it is activated as that, it will fail, since it continues to be a *Healing Balm*.
- **RR Allowed:** Not applicable.

Domination

Dominación

Potio, black magic of folk origin

- **Expiration:** It is used immediately, right after leaving the woman's body.
- **Duration:** 1D3 x10 days.
- **Components:** A few drops of feminine menstrual flow.
- **Preparation:** It doesn't require preparation: the component is used as it is. The mage — or more properly the enchantress, since this spell can be used only by a woman using her own menstrual flow — activates the spell and then mixes the component into man's food or drink; it can only be used on a man.
- **Description:** The victim feels bound to the enchantress and obeys everything that she commands, although he is permitted a Temperance roll to resist an order that goes against his nature (asking a pious priest to renounce God, for example), his family or loved ones, or his own well-being. If he is successful, he can resist that one order, but the spell continues, and the sorceress maintains control over the victim. Whatever the case, the enchantress should take care in using this spell, since if the activation roll fails, the victim loses a good part of his mental faculties for a time: reduce his Culture by 10 points, which recover at a rate of 1 point per week. If the activation roll is a blunder, the victim dies automatically.
- **RR Allowed:** Yes.

Evil Eye

Mal de Ojo

Unguentum, white magic of folk origin.

- **Expiration:** 1D6 days
- **Duration:** 1D6 hours.
- **Components:** Parsnip, aconite, creeping cinquefoil, belladonna, soot, basilisco blood.
- **Preparation:** Slowly grind the herbs until a green paste is created, which is left to dry all night long under the moon. On the following day, the dried paste is ground again, adding the soot and the blood until a blackish unguent is created. To use it, the mage anoints the forehead, cheekbones, and cheeks with the unguent while pronouncing the corresponding sentences.
- **Description:** If the mage gazes fixedly at a victim, the victim's percentage for rolling a blunder in any roll he makes during the entire round is raised by +10% for each Concentration Point spent, over and above the one used to activate the spell. For example, if 2 CP are spent — besides the one spent activating the spell — the possibility of a blunder raises by 20%: if the victim had a possibility of blundering on a roll of 96–100, now it is no more and no less than 76–100.
- **RR Allowed:** Yes.

Expel Illness

Expulsar Enfermedades (Expellere Morbos)

Amuletum, white magic of alchemical origin.

- **Expiration:** The talisman doesn't lose its properties until its creator dies, at which time it blackens and disintegrates.

- **Duration:** Instant and permanent.
- **Components:** A length of heavy black burlap, two boards exposed to the sun for seven years, beeswax, wheat grain, molten lead.
- **Preparation:** Place the black cloth between the wooden boards and treat it with plenty of beeswax for two days. When this time is passed, boil the ground grain in water until it becomes a shapeless mass, which is then spread on a the cloth and left all night under the light of a full moon. On the following morning take a bit of the porridge and mix it with the molten lead, and form it into a ring, engraving specific words on it, and wear it on the index finger.

  When the mage wishes to heal a sick person, he submerges the ring in a bit of water and then holds the hand that wears the ring between the patient's hands. Next, while the invalid drinks the water in which the ring was submerged, the mage activates the spell.
- **Description:** The patient rises, completely healed, as long as it was not an incurable disease like leprosy, San Antonio's Fire, bubonic plague, or rabies, in which case the talisman only manages to reduce the pain and suffering caused by the disease to a minimum, without totally eliminating them.
- **RR Allowed:** Yes.

Fidelity

Fidelidad

Potio, black magic of folk origin.

- **Expiration:** 1D4 weeks.
- **Duration:** 2D6 days.
- **Components:** Genitals and marrow from the spine of a young male wolf, red wine.
- **Preparation:** Grind the genitals and the marrow until they form a whitish paste, to which is added the red wine bit by bit. The result is a slightly thick, dark red drink.
- **Description:** It is impossible for the victim to make love with another person, except whom the giver of the potion states. If he wishes, he may resist the effect with a Temperance roll, but he must repeat it each minute or lose interest in the act at hand.
- **RR Allowed:** Yes.

Fortune

Fortuna

This spell lends a bit of extra Luck to the mage, allowing him to exceed the normal limits.

Amuletum, white magic of folk origin.

- **Expiration:** Until it is somehow destroyed.
- **Duration:** Until the next daybreak.
- **Components:** A good luck charm (rabbit's foot, horseshoe, four-leaf clover, etc.).
- **Preparation:** To fashion this talisman, treat the good luck charm alchemically. The talisman must be held in the right hand to activate the spell.
- **Description:** The mage's Luck (both base and current) rises by an amount determined by the "quality" of the icon used in fashioning the talisman: a piece of wood raises it +1D4 points, a rabbit's foot +1D6, a lost horseshoe found in the middle of the road +1D8, and a four-leaf clover +2D6 points. This spell can't be cast again until the next daybreak, whether the Luck has been spent or not, and the extra points disappear as the sun rises.
- **RR Allowed:** Yes.

Gift of Triton

Don de Tritón

Amuletum, white magic of folk origin.

- **Expiration:** The powers of the talisman disappear if it is destroyed, or if its wearer dies of suffocation.
- **Duration:** The effects last until the wearer leaves the water.
- **Components:** Red coral, seafoam, sweat of a sailor, fish entrails.
- **Preparation:** After alchemically preparing the coral using the other components, carve it in the shape of an amulet and carry it next to the skin hidden within clothing. To use it, it take the coral in a hand and pronounce the appropriate magical words.
- **Description:** The wearer of the amulet remains afloat under normal circumstances, whether he succeeds with his Swim rolls or not. It should be taken into account that the talisman only prevents the wearer from drowning; it won't prevent the current from carrying him away from shore if he doesn't know how to swim. Furthermore, the spell doesn't prevent him from going to the bottom if he carries excessive weight — metal armor, for example. Nor does it prevent him from drowning if some joker holds his head in a barrel of water for half an hour.
- **RR Allowed:** Yes.

Guard against Enchantment

Guarda contra Embrujos

Maleficium, white magic of folk origin.

- **Expiration:** Not applicable.
- **Duration:** 1D8 hours.
- **Components:** The mage's urine, left shoe, or hairs that fall while combing (as long as they are gathered before they fall to the ground).
- **Preparation:** Spit on the urine, shoe, or hairs and then pronounce the words of the spell.

- **Description:** The mage gains a bonus of +10% to his RR rolls for resisting black magic spells while the spell lasts. Additionally, any mage who casts a black magic spell on him has a –10% penalty to his casting roll.
- **RR Allowed:** Yes.

Healing Balm

Bálsamo de Curación (Balsamum Medicum)

Unguentum, white magic of alchemical origin.

- **Expiration:** It can last 2D6 days without losing its powers.
- **Duration:** Permanent.
- **Components:** Water solarized in the lunar sign, betony, myrtle, belladonna.
- **Preparation:** Mix all the components until a fragrant, oily balm is formed. Bathe a wound with this ointment and activate its properties.
- **Description:** The victim immediately recuperates 1D3 LP. The balm can only be used once per day on the same person; if it is used more often, it has no more effect than to cleanse the wound of impurities.
- **RR Allowed:** Yes.

Infusion of Serenity

Infusión de Serenidad (*Infusio Serenitatis)*

Potio, white magic of alchemical origin.

- **Expiration:** 2D6 days.
- **Duration:** 2D6 hours.
- **Components:** Valerian, peppermint, chamomile, a rosemary flower, grape leaves, spring water.
- **Preparation:** Heat the spring water and steep the rest of the ingredients in it for several days (during which time the water must not be allowed to cool), until all their properties are released, resulting in a greenish drink with an agreeable, grassy odor.
- **Description:** Anyone who drinks the brew becomes free of tensions, with their mind entirely clear. While its effects last, the person who drinks is relaxed, with their mind opened to the Irrational world. In game terms, they don't gain IRR points for viewing Irrational creatures or seeing the effects of a spell, because they already accept its existence; this even mitigates the fear the sight could cause — therefore they have an automatic success in any Temperance rolls that need to be made during this time, and it ends the effects of spells

like *Discord* (page 175), *Seduction Powder* (page 179) and *Carnal Desire* (page 188). If they assist in the destruction of an Irrational creature by non-magical means, they don't gain RR for it. Unfortunately, it also makes them more self-assured, causing a penalty of –25% to their Empathy skill.

- **RR Allowed:** Yes.

Maiden's Virtue

Virtud de Doncella

Unguentum, white magic of folk origin.

- **Expiration:** 1D3 hours.
- **Duration:** One night.
- **Components:** Blessed earth, milk from asparagus leaves, rock crystal infused in the juice of green plums, fresh egg white, oat flour, goats milk.
- **Preparation:** Make a sweet-smelling, buttery, very pasty, transparent unguent with all the components, which is applied to the genitals of a woman while pronouncing the appropriate magical words, just before sex with a man takes place.
- **Description:** The man who spends a night with the girl has the absolute conviction that he deflowered her, whether it's true or not.
- **RR Allowed:** Not applicable.

Mantle of the Salamander

Manto de Salamandra (Pallium Salamandrae)

Unguentum, white magic of alchemical origin.

- **Expiration:** 1D4 weeks.
- **Duration:** 1D6 hours.
- **Components:** Arsenic, alum (sulfate of aluminum and potassium), flower of an evergreen, laurel resin, gall from a bull.
- **Preparation:** Mix all the components in a mortar, grinding them slowly, leaving the resulting product to dry all day in the sun. The resulting paste is greenish and has a disagreeable, penetrating, acidic odor.
- **Description:** Any Impact Location that has been anointed with the unguent won't be damaged by fire or heat, although the unguent doesn't protect the hair or eyes, nor prevent asphyxiation due to smoke. Each dose of the unguent can anoint a maximum of three locations, so it is necessary to use two doses and a bit of a third to cover the seven locations on a human being.
- **RR Allowed:** Yes.

Memory Philter

Filtro de Memoria (Potio Memoriae)

Potio, white magic of alchemical origin.

- **Expiration:** 1D3 weeks.
- **Duration:** 5 rounds.
- **Components:** Blood of a male goat, sulfur, water from a mountain spring, grape leaves.
- **Preparation:** Mix all the components, well ground, and let them steep in the sun until an amber-colored drink results, which can be drunk cold or hot.
- **Description:** The person who drinks the potion remembers what has happened in his life to the minutest details, especially the last few days. During the time that the effects last, the Memory skill of the person who has drunk it is raised to 100%.
- **RR Allowed:** Yes.

Miracle Ink

Tinta Prodigiosa (Mirum Atramentum)

Potio, white magic of alchemical origin.

- **Expiration:** 1D3 months.
- **Duration:** Permanent.
- **Components:** Gold, silver, lodestone, coal, powdered black opal, squid ink, olive leaves, rainwater.
- **Preparation:** Fashion a golden ink with all the components, which can be used as ink (although it is a potion, it isn't drunk). Once the words are written, activate the spell.
- **Description:** Everything that was written with the ink turns invisible when it dries. There are three ways to make the letters visible again: use *Elemental Powders* (page 190); expose the manuscript to the light of the full moon while reciting the *Miracle Ink* spell — the text becomes visible only in the light of the moon; or read the manuscript under the light of the *Hand of Glory* (page 204), which need not be activated.
- **RR Allowed:** Not applicable.

Restful Sleep

Sueño Reparador

Maleficium, white magic of folk origin.

- **Expiration:** Not applicable.
- **Duration:** Permanent.
- **Components:** A sacred object of the target's religion.
- **Preparation:** Simply, the person who is going to receive the spell beds down with the sacred object, and the mage whispers the words of the spell in his ear while he sleeps.
- **Description:** The target of the spell sleeps peacefully during the night, without suffering nightmares or being pestered by attacks of any type of demon or creature that likes to disturb the sleep of mortals, such as *íncubos*, *súcubos*, *belaam*, *alibants*, *lilim*, etc.
- **RR Allowed:** Yes.

Revoke Curse

Revocar Maldición

Maleficium, white magic of folk origin.

- **Expiration:** Not applicable.
- **Duration:** Permanent.
- **Components:** The clay figure used in the *Malediction* spell (page 177), running water (such as a fountain or river), a fire made with resinous wood.
- **Preparation:** After obtaining the clay statue used in the *Malediction* spell, wash it with running water and throw it on the fire, which must have been prepared beforehand, pronouncing the appropriate words.
- **Description:** The effects of the *Malediction* spell on the affected person are canceled immediately and permanently (at least until another *Malediction* is cast again later).
- **RR Allowed:** Not applicable.

Sense Magic

Intuir la Magia (Praesentire Magicen)

Amuletum, white magic of alchemical origin.

- **Expiration:** The talisman does not lose its properties with the passage of time.
- **Duration:** 1D3 hours.
- **Components:** A ring of silver and tin, blood of a *gul* (page 390), aromatic incense.
- **Preparation:** Melt the ring, mixing it with the blood and incense, and create a new ring with the result, which has acquired a slight reddish tone. The ring should be always worn on the heart (ring) finger of the left hand. The spell is activated while touching the ring with the right hand.
- **Description:** For the duration of the spell, the mage knows if a person, animal, or object within a fifty-vara radius has spells, whether they have been activated or not — detecting, for example, talismans, potions, and unguents, even if they haven't been activated, and even things that have been cursed or enchanted. The mage won't know exactly how many spells each bears, much less which ones; but if the mage can detect ten spells or more, he'll feel an acute pain at the base of his skull as a consequence of the strong presence of magic, and he must make a roll of RES x3 to avoid falling to the ground unconscious for 1D10 rounds.

  Besides spells, the talisman can also detect Irrational creatures within its radius of effect, although for this the mage must make an IRR roll with a penalty equal to the IRR points greater than 100% the creature has. For example: if a *sátiro* with an IRR of 150% is within the range of the spell, the mage must make an IRR roll at –50% to detect its presence.
- **RR Allowed:** Not applicable.

Soothing Liqueur

Licor Sedante

Potio, white magic of folk origin.

- **Expiration:** 1D6+2 days
- **Duration:** 1D10+2 rounds.
- **Components:** Wine, coal dust, sulfur, saltpeter.
- **Preparation:** Grind the coal, sulfur, and saltpeter as fine as possible, then dissolve it in heated wine. The result is a clear drink with a fragrant and slightly intoxicating aroma, which should always be drunk as hot as possible.
- **Description:** The drinker of this liqueur ignores any penalties caused by loss of Life Points, such as movement reduction or the loss of damage bonus, and won't fall unconscious even when his LP are reduced to 0 or below. However, when the effects of the potion wear off, the character suffers the consequences of all wounds, and also takes an additional 1D4 points of general damage due to ingesting the liqueur, falling unconscious if his Life Points are negative.
- **RR Allowed:** Yes.

Spellcrafting Powder

Polvos de Hechicería (Pulvis Incantamenti)

Maleficium, white magic of alchemical origin.

- **Expiration:** Not applicable.
- **Duration:** Immediate.
- **Components:** Powdered cinnamon, mace, alum.
- **Preparation:** Mix all the powders in your hand and sprinkle them over a small fire, then breathe in the smoke that is given off. Activate the spell while breathing in the smoke.
- **Description:** The mage regenerates all of his lost Concentration Points, as if he had spent a full night resting.
- **RR Allowed:** Yes.

Stupidity

Estupidez

Maleficium, black magic of folk origin.

- **Expiration:** Not applicable
- **Duration:** Permanent.
- **Components:** Human flesh, blood of an ox.
- **Preparation:** Wash the flesh in abundant ox blood, then keep it outside throughout the night of a full moon while repeatedly reciting the litany. On the following day, cook the meat any way you wish and give it to the victim to eat while activating the spell.
- **Description:** The person who eats the meat gains a penalty of –25% to all skills that depend on the Culture characteristic. The effects are permanent until they are removed with the *Revoke Curse* spell or with an appropriate ritual of faith.
- **RR Allowed:** Yes.

Subjugation

Subyugación

Maleficium, black magic of folk origin.

This is a masculine variant of the *Domination* spell.

- **Expiration:** The components last 2D6 days after the paper is disinterred.
- **Duration:** 2D10+10 days
- **Components:** Sheet of paper, blood of a bat, a man's tomb.
- **Preparation:** Write the words "Cuercabe, carqueto, c nidi tt. V. Dira" on the sheet of paper, then bury it in the tomb for three days. Once this time is passed, unearth it and touch it to the back and breasts of the woman to be dominated. The caster must always be a man
- **Description:** The target must obey whatever order she receives from the mage, although she has the right to a Temperance roll to resist orders that go against her nature (for example, for a pious nun to renounce God), or go against the security of her family, her loved ones, or herself. Irrational creatures that wish to use this spell don't need components to carry it out, but must directly touch the breasts and back of the woman they wish to dominate.
- **RR Allowed:** Yes.

Surgat's Gift

Don de Surgat

Amuletum, black magic of infernal origin.

This spell is a favorite of the demon *Surgat* (page 293), and one he customarily awards to those who serve him.

- **Expiration:** The spell remains on the purse until someone other than the mage looks inside.
- **Duration:** From the time a coin leaves the purse until the first cockcrow.
- **Components:** A purse of pigskin, small chunks of charcoal, six drops of blood from a *gnomo*.
- **Preparation:** Inscribe a series of magical words on the purse, using the blood of a gnomo as ink. The chunks of charcoal are then placed inside the purse. To use the talisman, pronounce the appropriate magical words, open the purse and take out a piece of charcoal.
- **Description:** The piece of charcoal the mage takes from the purse becomes a gold coin. Unfortunately, the coin turns into a burning coal if it is outside the purse when the first cockcrow is heard. Once the talisman is created, it can be filled with bits of charcoal as many times as desired.
- **RR Allowed:** Not applicable.

Virility Medallion

Medalla de Virilidad

Amuletum, white magic of folk origin.

- **Expiration:** Once created, the talisman loses its powers only if its symbols are rubbed off.
- **Duration:** 1D3 hours.
- **Components:** Copper, iron, tin, gold.
- **Preparation:** Fashion a medallion with the components. Engrave the arcane symbol of Taurus on the front, and the symbol for Venus on the reverse side. It must always be worn, and when the mage wishes to activate it, he must touch it to a man's right thigh or a woman's left thigh.
- **Description:** The target is sexually tireless while the effects of the spell last.
- **RR Allowed:** Yes.

Wolf Eyes

Ojos de Lobo

Unguentum, white magic of folk origin.

- **Expiration:** 1D4 weeks.
- **Duration:** Until the light of the sun is seen, or something which is illuminated by it.
- **Components:** Mandrake plant, morning dew, embers from a bonfire, mud from a forest pond, blood of a bat, the skull of a wolf.
- **Preparation:** Mix all the ingredients and leave them to rest within the skull beneath the light of a full moon, resulting in a pasty black ointment which is applied to the eyelids while the spell is recited.
- **Description:** The person is able to see as is it's a clear night with a full moon, even if he is in absolute darkness. As a secondary effect of the spell, his pupils change to yellow while the effects last.
- **RR Allowed:** Yes.

Spells of Vis Tertia

Spells of the Third Magnitude

Candle of Fear

Vela de Temor

Unguentum, black magic of folk origin.

- **Expiration:** 2D3 weeks.
- **Duration:** 1D3 hours (although more than one *Candle of Fear* can be combined to create a larger one that lasts longer).
- **Components:** Tears, tallow of an animal dead from torture or fear, thorns, vinegar, cat urine, human blood, charcoal, twine.
- **Preparation:** A tallow candle is made with all the components, which can be used in two ways: the candle can be crumbled and thrown over a person you wish to affect; or it can be lit, to affect all those who are close to the candle. If is thrown over a victim, the spell is activated before crumbling it.
- **Description:** The victim behaves in the most cowardly way possible, as stated in the *Coward* bane (page 66): he attacks only unarmed adversaries, or from behind; if required to fight, he first tries to flee, and if this is not possible, only defends himself from attacks. The victim's Temperance characteristic is reduced by 25% while the effects last.

  In the case of the lit candle, all those who remain in the same room or close to it — some four varas of distance or less — for three consecutive rounds suffer the effects described above. If they are successful in their RR roll, they must repeat it every three additional rounds while close to the candle if they wish to continue avoiding its effects.
- **RR Allowed:** Yes.

Carnal Desire

Deseo Carnal

Potio, black magic of folk origin.

- **Expiration:** 1D4 weeks.
- **Duration:** 1D2 hours.
- **Components:** Oregano, basil, black hellebore, white wine.
- **Preparation:** Heated the components slowly over a low fire, stirring carefully, until a clear, very fragrant liquid is obtained. Pour the potion into the victim's bath water and activate the spell.
- **Description:** The victim feels an uncontrollable desire to make love to the next person he encounters, in an unrestrained way, without inhibitions, and without taking into account sex, age, or condition of the object of his desire. If the victim wishes to resist the desire for a round, he can make a Temperance roll, but as soon as he fails one of these rolls, the passion undoes him and he has no way to oppose it.
- **RR Allowed:** Yes.

Clairvoyance

Clarividencia (Divinatio)

Amuletum, white magic of alchemical origin.

- **Expiration:** The talisman does not lose its powers with the passage of time.
- **Duration:** Scarcely a few minutes (15 rounds).
- **Components:** A gold ring, a lightning stone.
- **Preparation:** Carefully mount the lightning stone on the ring. Once fashioned, the talisman is worn on the little finger of the left hand. Activate the spell by touching the ring.

- **Description:** The mage concentrates on a location he knows, no more than 10 leagues distant. He enters into a trance, during which he is able to see — but not hear — what is currently happening at the location, just as if he were present. If the mage thinks of a spot where a family member or a friend can be found, he has a bonus of +25% to the roll for activating the spell.

  After leaving the trance, the mage is so debilitated that he can barely remain on his feet, and he must rest at least an hour to recover his strength.
- **RR Allowed:** Yes.

Cridavents' Cord

Cuerda de Cridavents

Amuletum, white magic of popular origin.

This spell is relatively well known in the coastal areas of the principality of Catalonia, where it is used by mages specially called *cridavents*, very much appreciated by the sea folk.

- **Expiration:** The powers of the talisman are not lost with the passage of time, as long as at least one knot remains.
- **Duration:** 1D3 hours.
- **Components:** Seafoam, a hair from a virgin, fibers of straw and cotton.
- **Preparation:** To create it, fashion a cord approximately half a foot long from the components, and tie three knots in it. The talisman is activated by untying the knots, according to strength of the wind desired, while the proper magical words are pronounced.
- **Description:** If one knot is untied, a moderate breeze springs up. If the mage unties two, a much stronger wind arises. And if three are untied, an actual gale is created.
- **RR Allowed:** Not applicable.

Dark Prayer

Oración Oscura

Maleficium, black magic of infernal origin.

- **Expiration:** Not applicable.
- **Duration:** 1D3 hours.
- **Components:** None.
- **Preparation:** This spell does not require any type of special preparation; only pronounce the secret name of the Devil, soliciting his help.
- **Description:** Cold air blows near the mage, granting him a bonus of +25% to his IRR while

the spell lasts. If it is used in combination with *Bruja's Ointment* (page 198), the bonus is added after the ointment has multiplied his IRR.

The mage manifests all the traditional signs of a warlock for the duration of the spell: milk sours in his vicinity, wine turns to vinegar, animals act nervous and may become aggressive, fire turns blue, the most devoted people feel troubled — the mage has a penalty of –25% to rolls based on Communication with people who have more than 50% RR — and he finds it impossible to tread on sacred ground (if forced to do so, he falls unconscious until leaving the area).

And though you may not believe it, that is the good news; the best is yet to come! Each time the mage uses the spell, the GD secretly makes a note to increase his chance of catching the Devil's attention by +1% (+2% if he rolls a blunder), and each time he uses the spell the GD makes a roll using the accumulated percentage: if the roll is successful, the mage has caught the attention of the Devil, who curses him with a small hex (consult the various spells of *Aquelarre* on page 220 for some ideas, or the GD may invent one, if he prefers). After receiving the hex, the percentage to catch the Devil's ear is cut in half.

- **RR Allowed:** Not applicable.

Distillation of Quintessences

Destilación de Quintaesencias (Destillatio Quintae Essentiae)

Potio, white magic of alchemical origin.

- **Expiration:** 2D6 days.
- **Duration:** Once activated, it is necessary to use it immediately.
- **Components:** Sulfur, mercury, salt, monkshood, juniper, ivy, laurel, rosemary, snakeroot, sagebrush.
- **Preparation:** Distill all the components until obtaining their quintessences, then mix them to obtain a crystalline potion with a slight acidic odor. Finally, take a dose of another potion or unguent of *Vis Sexta* or less — which can't be another potion of Distillation of Quintessences, or *Rust of Saturn* — divide it into two parts. Mix both partial potions with the *Distillation of Quintessences* while reciting the corresponding magical words.
- **Description:** The two half doses become two totally functional doses, but their *vis* is a level higher when it comes time to calculate their IRR to activate them and the CP cost (the IRR gains for seeing their effects continue to be handled at the original *vis* of the potion). If the activation roll for the *Distillation* is a critical success, the effects are the same, but the potions don't rise in *vis*. If the activation roll fails, the potion or unguent to be duplicated expires automatically. Finally, if the activation roll is a blunder, the duplication is carried out, but the effects of the potions or unguents are other than expected (the GD can decide what they really are).
- **RR Allowed:** Not applicable.

Dream Message

Mensaje Onírico

Maleficium, white magic of folk origin.

- **Expiration:** The components lose their powers upon termination of the spell.
- **Duration:** The effects are immediate.
- **Components:** Skull of a magpie, a mercury rock, white lilies, three jars of water.
- **Preparation:** Prepare the three jars: fill the first one with water and deposit the magpie skull inside; fill the second one half-way with water and deposit the mercury rock at the bottom; leave the third one empty, placing the lilies inside. Next, read a special formula to activate the spell, and say in a loud voice the message to send to the target of the spell over each of the vessels.
- **Description:** The target dreams the message during the first night he sleeps, no matter the distance separating him from the mage. Naturally, the quality of the sleep can detract slightly from the message the mage sends, although the main sense of it remains unalterable.
- **RR Allowed:** Yes.

Elemental Powders

Polvos Elementales (Pulvis Elemtarius)

Unguentum, white magic of alchemical origin.

The history of this spell is a mystery, and although there are many that claim it has an alchemical origin, there are others who affirm that it is much older, even older than Creation.

- **Expiration:** 1D4 months.
- **Duration:** 3 rounds.
- **Components:** A seashell, incense, iron filings, powdered altar stone, a bull's horn, silver, mercury, feldspar.
- **Preparation:** Its preparation is very simple, since it is only necessary to grind all the components until they are reduced to a grayish powder. To use it, recite spell and sprinkle or blow the powder over the object of the spell.
- **Description:** Objects struck by the dust manifest their "essential" form, which is to say, their true form. For example, if thrown over beings or things that are invisible, they become visible; if over the possessed, or disguised or metamorphosed demons, they display their true form; if they are used over *upiros* (page 370) or *brucolacos* (page 306), they reveal their diabolic nature, etc. Furthermore, if used over very good or very bad people, they become more beautiful or more horrible, according to their nature. Targets of the powder do not get RR rolls.

  It is necessary to remember that the powders show the real form of the object, but they do not revert or modify its current physical form; for example, if we use the powders on a *lutin* (page 310) using the spell *Hide of the Beast* to transform itself into a bear, we'll see its true form — a

lutin — but it still has the Strength and Vitality of a bear since, thanks to the spell, this is now its physical form.

- **RR Allowed:** Not applicable.

Enchanted Barding

Bardas Encantadas

Amuletum, white magic of folk origin.

- **Expiration:** The talisman doesn't lose its powers as long as the mount it protects doesn't die.
- **Duration:** 1D3x5 rounds.
- **Components:** a plate of lead, peacock blood, a splinter from a tree scorched by lightning.
- **Preparation:** Inscribe a series of enchantments on the lead plate, using the peacock blood as ink and the splinter as the pen. Once completed, place it on the mount to be protected (whether horse, ass or mule), taking care that the lead plate is in contact with its skin. To activate the spell, whisper the proper magical words into the animal's ear.
- **Description:** The animal gains 3 points of magical protection from physical attacks, which are added to any Protection points it may have from normal barding.
- **RR Allowed:** Not applicable.

Face of the Thief

Rostro de Ladrón

Maleficium, black magic of folk origin.

- **Expiration:** Once the components of the spell are mixed, it must be cast immediately.
- **Duration:** for 1 to 3 rounds of combat.
- **Components:** A jar with clear water, a piece of rope from a noose, human blood, a sprig of bay, a small object found where the robbery occurred.
- **Preparation:** Place the piece of rope and the object that "witnessed" the robbery into the jar of water. Then stir the water with the sprig of bay and slowly pour in the human blood while reciting the words of the spell.
- **Description:** The face of the thief who carried out the robbery appears on the surface of the water. The face is visible only for a few seconds, sufficient time to recognize it (if the mage knew him beforehand). If the casting roll is a blunder, the face that appears is someone who has nothing to do with the true thief — as could not be otherwise.
- **RR Allowed:** Not applicable.

False Visions

Falsas Visiones (Falsa Visa)

Unguentum, white magic of alchemical origin.

- **Expiration:** 1D10 weeks.
- **Duration:** 1D3 hours.
- **Components:** Poppy flower, hashish, hemlock, henna, centaurea, blood of a female hoopoe, oil.
- **Preparation:** Fashion the flowers, herbs and blood into a type of incense which, mixed with oil, can be rubbed over the body of the victim, or thrown over the hot coals of a fire in a closed room.
- **Description:** All those who have been rubbed with the oil or breathed the smoke of the fire (see the rules for *Asphyxiation*, page 106) have numerous visions, which are marvelous, ecstatic, terrifying or maddening, depending on the nature of those affected. If the players suspect that what the PCs are seeing is a product of magic, the GD can permit them an RR roll with a –25% penalty to realize that the visions are no more than illusions; but if they fail this roll, the victims of the spell can't do anything but be stunned by the fantasy world. In any event, the spell gives everyone a terrible headache, imposing a penalty of –10% on all actions the victim carries out for 2D10 hours.
- **RR Allowed:** Yes.

Fury

Furia

Potio, black magic of folk origin.

- **Expiration:** 1D3 weeks.
- **Duration:** 1 hour.
- **Components:** Wolf intestines, maggots from a cadaver, nails from a human cadaver, bear fur, brains from an unbaptized boy, the skull of a thief.
- **Preparation:** Grind all the components and boil them slowly within the thief's skull until obtaining a whitish liquid with a nauseating odor.
- **Description:** Anyone who drinks the potion feels a homicidal loathing toward his most loved ones; that impels him to murder them in the cruelest and most horrible way at the slightest provocation, however innocent it may appear. The victim can resist these impulses with a Temperance roll, but he must repeat it each round or again feel the murderous fury.
- **RR Allowed:** Yes.

Gift of Cipriano

Don de Cipriano

Unguentum, white magic of folk origin.

- **Expiration:** 1D6 days.
- **Duration:** 2D6 hours.
- **Components:** Cloves of garlic, thyme, basil, resin.
- **Preparation:** Grind all the ingredients together, mashing them thoroughly until a greenish paste with a strong odor of garlic is obtained. To activate the spell, recite

the proper magic words while spreading the ointment over the armpits and abdomen of the recipient.

- **Description:** The target of the spell gains a +25% bonus to all RR rolls carried out for the duration of the spell, including rolls to resist other spells.
- **RR Allowed:** Yes.

Healing Stone

Piedra de Sanación (Lapis Sanationis)

Amuletum, white magic of alchemical origin.

- **Expiration:** The talisman does not lose its properties with the passage of time.
- **Duration:** The effects are instantaneous and permanent.
- **Components:** *Paniquesillo* (an elm flower in bloom), turquoise.
- **Preparation:** Subject the flower and turquoise to a series of alchemical operations, resulting in the flower becoming an inclusion in the precious stone, without having caused the least crack. The stone can then be carried set in a ring or hung around the neck. To use, press the stone against the wound of a dying person — a character who has a negative number of LP — and activate the spell.
- **Description:** The stone heals all the character's negative Life Points, leaving him with 0 LP; but at least he is out of danger.
- **RR Allowed:** Yes.

Incense of Copulation

Incienso de Cópula

Maleficium, white magic of folk origin.

The mage who wishes to use this spell must feel a strong sexual desire for the victim, whether it is reciprocated or not.

- **Expiration:** The components have power only during the execution of the spell.
- **Duration:** 1D3 hours.
- **Components:** Frankincense, musk, saffron, coriander powder, cloth stained with the blood of the victim, a strong desire of the magician towards the victim.
- **Preparation:** To bring it about, prepare an unguent with the musk, saffron, and coriander powder, breathing in great gulps of smoke from the incense and rubbing your face with the cloth while pronouncing the words of the spell.
- **Description:** The mage falls into a trance, and the victim notices the presence of an invisible being at her side, with which she is able to carry out the sex act. This invisible being is tangible and can strike or be stricken, and although it can't grasp any object or weapon, it can be wounded by them. The mage suffers any wounds it receives, of course. Once coitus is complete or the spell duration passes, the spell disperses and the mage returns to his body.

  Although this is a spell of white magic, it is considered black magic if the sex act is considered a violation by the victim.
- **RR Allowed:** Yes.

Inquiry

Inquisición

Amuletum, white magic of folk origin.

- **Expiration:** The talisman doesn't lose its powers with the passage of time.
- **Duration:** 1D6 questions.
- **Components:** A pigeon's heart, a frog's head, musk, a silk purse.
- **Preparation:** Reduce the pigeon's heart and the frog's head to a powder, perfuming the result with the musk and keeping it in the silk purse. To use the talisman, place it under the pillow of the person to be interrogated, and recite the words of the spell while the target sleeps.
- **Description:** The victim answers the mage's questions with all sincerity, but the answers are limited at all times to what the victim knows of the topic in question; what he knows may be erroneous, or he might know nothing of the topic about, in which case he says nothing. If the victim succeeds on his RR roll, he quickly wakes from his sleep instead.
- **RR Allowed:** Yes.

Invincible Weapon

Arma Invicta (Telum Invictum)

Amuletum, white magic of alchemical origin.

- **Expiration:** Not applicable.
- **Duration:** 1D10+3 rounds.
- **Components:** Zinc plate, frankincense.
- **Preparation:** Cut the zinc into a seven-pointed star, engrave it with certain signs and perfume it with the incense. Then place it into the pommel or shaft of the weapon that is to be enchanted. To activate it, it is necessary to hold the pommel of the weapon where the talisman is located.
- **Description:** The weapon ignores any type of non-magical protection the enemy has (armor, thick skin, etc.), directly inflicting all the damage rolled. When attacking a creature with physical armor of magical origin (such as the armor of certain demons, for example), the armor provides only half its Protection points, rounding down. Against magical auras (such as those of *hadas*), the talisman has no effect.

  Armor loses as many Durability points as the DP inflicted.
- **RR Allowed:** Not Applicable.

Love Potion

Filtro Amoroso

Potio, black magic of infernal origin.

This is the favorite spell of the demoness *Masabakes*, and she teaches it to all her adorers.

- **Expiration:** 2D4 weeks.
- **Duration:** The potion acts immediately, and its effects don't fade for 2D6 weeks.
- **Components:** Magnetic powder, blood from a young white pigeon, fennel, water scented with mint.
- **Preparation:** Combine all the components to produce a reddish potion with a fragrant scent of mint.
- **Description:** The person who drinks the potion immediately falls in love with the first person they see after taking the drink. If this is a person of the same sex as the victim, it creates a very special affection and a brotherliness (or sisterliness), without bringing on carnal desire.

  This is a temporary enamoration, but not weak or fragile for all that, such that the enamored person will do anything to be close to the object of his love, doing everything possible to prevent anything bad from happening to her, and complying with all orders that don't involve physical damage to his person or his loved ones. The victim can avoid the effects of the spell for a short time if he has success with a Temperance roll — a roll which must be repeated in each round or he'll return again to falling in love.
- **RR Allowed:** Yes.

Oil of Greatness

Aceite de Grandeza (Oleum Dignitatis)

Unguentum, white magic of alchemical origin

- **Expiration:** 1D4 weeks.
- **Duration:** 2D10+5 minutes.
- **Components:** Various vegetable, animal, and mineral components are used — which differ according to the mage, since the exact formula isn't absolute. The GD decides what the specific components are; which, on the other hand, shouldn't be difficult to find.
- **Preparation:** Distill the quintessences of the components to create a golden oil. Apply the oil and activate the spell.
- **Description:** Ordinary people view the mage with new eyes, fascinated and intrigued by an aura of perfection and nobility that he radiates, treating him as if he were of a higher social class than he really is: if he is of the gentry, he is treated as if belonging to the lower nobility; if he is a slave, as a peasant; etc. Furthermore, he gains a modifier of +25% to his Commerce, Eloquence, Command, and Seduction rolls.
- **RR Allowed:** Yes.

Potion of Oblivion

Filtro de Olvido

Potio, black magic of folk origin

- **Expiration:** 2D6 days.
- **Duration:** Permanent.
- **Components:** Rosemary, black henbane, valerian, charcoal, vinegar, three drops of blood..
- **Preparation:** Grind the rosemary, henbane, valerian, and charcoal in a mortar, adding the vinegar bit by bit; once the components have been correctly combined, add the three drops of blood, at the same time intoning the words of the spell. The potion is colorless and odorless, although its taste can vary: if successfully activated and the victim passes an RR roll, the taste is very agreeable; if activated but the victim fails his RR roll, it has no taste at all; and if the activation fails, it has a very disagreeable taste. If the potion is concealed within a drink, the taste of the drink varies according to the state of the potion (for example, concealing it in wine could convert it into an excellent wine, or pure vinegar).
- **Description:** The mage gives the potion to a victim, who rises the next day having forgotten everything that happened from waking up the previous day until he went to bed. In short, he forgets everything that happened the same day that he drank the potion.

  It is possible to concentrate two doses of the potion with an Alchemy roll to obtain a much more powerful preparation, so that the victim immediately forgets everything that occurred in the past 2D6 hours.

  It is only possible to recover the lost memories in one way: drinking a *Memory Philter* (page 185) within three days and rolling a critical success with the Memory skill. If this doesn't happen the loss of memories is permanent, although if the victim encounters situations or people related to what happened during that time, he may make a Memory roll with –50% to gain, at most, a sensation of déjà vu, even if he rolled a critical success.

  This spell is considered black magic, unless made by certain Irrational creatures, especially those of the Green World, such as *hadas*.
- **RR Allowed:** Yes.

Rabies Relief

Alivio del Rabioso (Lenimen Rabiosi)

Potio, white magic of alchemical origin.

- **Expiration:** 2D6 days.
- **Duration:** Permanent.
- **Components:** Wine, sideric mercury as a reddish precipitate[4], powder of a sulfur flower, pigeon egg yolks.

4 Don't worry if you aren't familiar with this strange component, it is simply mercury treated in an alchemical fashion, which requires a successful Alchemy roll on the part of the mage if he wishes to prepare it correctly.

- **Preparation:** Soften the components and crush slowly until a brew is obtained with a nauseating odor and a repulsive flavor. The patient must drink the potion in 64 measures, one per hour, so it is essential to administer the brew before the sickness contracts the muscles of the sick person's throat and impedes him from swallowing liquids. Once all the potion has been drunk, touch the patient's chest and activate the spell.
- **Description:** This potion can cure rabies, as long as it is administered and activated correctly. If so, the sick person is immediately cured.
- **RR Allowed:** Yes.

Scorpion Venom

Veneno de Escorpión

Maleficium, black magic of folk origin.

- **Expiration:** Not applicable.
- **Duration:** Until the scorpion finds its victim.
- **Components:** A bronze mortar, basil, blood and brains of an eagle, hair or nails of the victim.
- **Preparation:** Crush the components in the bronze mortar on a moonless night under the sign of Mars, then bury the resulting paste in a location where it receives the full influence of the stars (an Astrology roll can locate a good place). The activation roll takes place when the paste is buried.
- **Description:** A scorpion rises from this ground after six days, whose mission in life is to find the victim of the spell in order to strike him with its stinger, however long it takes for that to happen. Once it succeeds, the victim is poisoned and the scorpion dies. The scorpion's poison is not like what appears in the *Poison* section of Chapter III; instead use the poison of the ordinary asp (page 114) for a description of its effects. But the mage must take care, for if he fails the activation roll the scorpion seeks *him* out, instead of his chosen victim.
- **RR Allowed:** Not applicable.

Search Wand

Varita de Búsqueda

Amuletum, white magic of folk origin.

- **Expiration:** The talisman doesn't lose its powers with the passage of time.
- **Duration:** 1D3 hours.
- **Components:** A wand of wild hazel wood, blood of a goat kid, beeswax.
- **Preparation:** To fashion the talisman, carefully anoint the wand with the blood and wax, leaving not even a

spot uncovered. To use it, hold the wand with the right hand, think of the inanimate object to be found, and pronounce the appropriate magical words.

- **Description:** The wand swings gently, guiding the mage toward the object that he seeks. The wand vibrates to indicate the distance separating the mage from the object: the more it vibrates, the closer the object.
- **RR Allowed:** Not applicable.

Silcharde's Chain

Cadena de Silcharde

Maleficium, black magic of infernal origin.

This spell is the favorite of the demon *Silcharde* (page 292), and he teaches it to all his adorers.

- **Expiration:** Until the spell objects are found.
- **Duration:** 1D10x3 days.
- **Components:** Chain, hook, a piece of wood three fingers long, a piece of string, a piece of cloth that has been worn by the victim, three drops of blood from the mage, a fragment of new parchment.
- **Preparation:** Bind the hook and the wood with the length of chain. Next, place within them the cloth stained with the blood, and bury them all in a hole in the ground. Then write the name of the victim on the parchment and burn it in any fire while reciting the words of the spell.
- **Description:** The victim is placed at the service of the mage, acceding to all he is asked, except those wishes that make no sense or which cause damage to his person. If the buried objects are found by another person, the spell is broken.
- **RR Allowed:** Yes.

Sorcery Oil

Aceite de Hechicerías (Oleum Incantationum)

Unguentum, white magic of alchemical origin.

- **Expiration:** 2D6 days.
- **Duration:** 1D3 hours, or until the armor is removed.
- **Components:** Horse fat, olive oil, snakeroot, mercury, gold dust, silver, copper, iron, tin, lead.
- **Preparation:** Make a greasy unguent with the components. Spread it on armor while activating the spell.
- **Description:** Whoever wears the armor can use spells, ignoring negative modifiers for wearing it, for the duration of the spell.
- **RR Allowed:** Not applicable.

Tame The Wild Beasts

Amansar Fieras

Amuletum, white magic of folk origin.

- **Expiration:** This talisman doesn't lose its powers as long as the symbols drawn on it are not erased.
- **Duration:** 1D6 hours.
- **Components:** Gold plate, a piece of lion skin, feather of a swan, ink made of walnuts and cat's blood.
- **Preparation:** To fashion the talisman, write certain signs with the ink and pen on the gold plate. Once this is done, place it in a bag fashioned from the lion skin, worn around the neck. To activate the spell, touch the bag with the left hand and recite the proper words.
- **Description:** No animal (except those of an Irrational nature) will attack the wearer of the talisman, not even if starving or if the wearer approaches with a hostile attitude. If the person who wears the talisman attacks an animal, the effects of the spell end.
- **RR Allowed:** Not applicable.

Tongue of Babel

Lengua de Babel

Amuletum, white magic of folk origin.

- **Expiration:** Until the talisman is destroyed.
- **Duration:** One hour, or until the medallion leaves the wearer's neck.
- **Components:** Earth from summit of the tallest mountain of the reign in which he lives, dew, seawater, rainwater, fragments of rock or mud from a building that is at least 200 years old, a tuft of hair from a person who speaks at least three languages.
- **Preparation:** Make a medallion of baked clay using all the components, inscribing a tower in the center.
- **Description:** The mage temporarily forgets all the languages he knows, learning in their place the ancient language of Babel, the root of all tongues, through which he has some rudimentary knowledge of all languages in existence. In game terms, the mage knows all languages on earth with a percentage equal to his Culture, which allows him to speak and understand simple phrases, but he can't read or write in those languages. If the mage encounters a person who is using the same spell, oral communication between them is impossible, since the Biblical curse prevents it.
- **RR Allowed:** Yes.

Veil of Death

Velo de la Muerte

Potio, white magic of folk origin.

- **Expiration:** 1D3 weeks.
- **Duration:** 4D6 hours, or until it is dispelled.

- **Components:** Wormwood, belladonna, leaves of a black chameleon plant, earth from a cemetery, red wine, dew.
- **Preparation:** Mix all components to create a dark potion with an earthy taste.
- **Description:** Anyone who drinks the potion apparently falls dead: they don't breathe nor does their heart beat, their pupils don't dilate, nor do they respond to any stimulus, not even to receiving damage. They even begin to manifest rigor mortis after a time. Which is to say, they appear totally and completely dead. For the duration of the spell they really *are* dead; if a mage uses a *Ring of Necromancy* (page 206), it animates their body, but when the spell ends there will be a big surprise.

  One way of ending the spell is to use the *Vigor* spell (page 179) on the "cadaver," which reanimates him instantly. Another is to "kill" the victim, giving him sufficient damage to actually end his life (dismemberment, removing the heart, etc.), in which case the person wakes; but only just in time to let out a terrible scream that chills the blood of all those who witness it, then die in truth. If not dispelled, once the 4D6 hours have passed, the person "wakes" very hungry, thirsty, and cold.
- **RR Allowed:** Yes.

Vision of the Future

Visión de Futuro

Amuletum, white magic of folk origin.

- **Expiration:** Once it is treated alchemically, the black rock never loses its effects.
- **Duration:** 1D6 minutes.
- **Components:** Black stone of a *gul* (page 390).
- **Preparation:** In order to prepare this amulet, take the black stone of a *gul*, which can be found in the eye of the creature with that name; it is very small, the size of an average lentil. Treat it alchemically to turn it into a talisman. To use it, place it beneath the tongue and pronounce the magic word.
- **Description:** The mage enters a trance, during which he must not be startled, because if he is roused abruptly and fails a Luck roll, he dies. Once the trance ends he remembers confusing visions relating to his immediate future (the scope, reliability, and complexity of these visions are determined by the GD).
- **RR Allowed:** Yes.

War

Guerra

Amuletum, white magic of folk origin.

- **Expiration:** The talisman doesn't lose its powers with the passage of time.
- **Duration:** For the length of the battle.
- **Components:** A sheet of bronze, blood of a lion, filings from a sword that has killed at least 10 people.
- **Preparation:** Combine all the components to fashion a medallion which is implanted into the grip of a weapon. To use it, grip the weapon and pronounce the appropriate magical words.
- **Description:** A wave of confidence and serenity extends over the mage's unit: it augments the quality of the mage's troops by 1, and moves one column in his favor in the *Combat Table* (see the rules for *Mass Combat* in *Appendix IV*, page 560). Of course, the mage must demonstrate valor at all times during the fight; if he doesn't, the talisman stops having effect.
- **RR Allowed:** Not applicable.

Wonder of Agamemnon

Prodigio de Amenón (Prodigium Agammemnonis)

Unguentum, white magic of alchemical origin.

- **Expiration:** 1D3 weeks.
- **Duration:** Permanent until the armor breaks.
- **Components:** Quicksilver, ammonia, salt, sulfur, lard, bay leaves, oak ashes.
- **Preparation:** Mix all the components until a greenish grease with a strong odor is produced. Anoint a piece of damaged armor (of any type, but it must have at least 1 point of Durability remaining) and bury it for an entire night of a full moon, reciting the words of the spell the following morning.
- **Description:** The armor will be like new when it is dug up, having recovered all its lost points of Durability. This spell can be used in the same way on shields, casques, or even ordinary clothing.
- **RR Allowed:** Not applicable.

Spells of Vis Quarta

Spells of the Fourth Magnitude

Armor of the Heavens

Armadura Constelada (Armatura Constellata)

Amuletum, white magic of alchemical origin.

- **Expiration:** Until the seal is broken.
- **Duration:** 1D3 hours, or until the armor is removed.
- **Components:** Good quality armor, electrum, mercury, quartz dust, *Miracle Ink* potion (page 185) — one dose for each impact location the armor protects — perfume of the planet Mercury, a brazier, charcoal.
- **Preparation:** Inscribe a complex magical pattern on the armor using a special ink made from the components of the spell. It begins with a small magical seal with the symbols of the Sun, the Moon, Mercury, Mars, Venus,

Jupiter, and Saturn; then branches out to cover practically the entirety of the armor. It is common to inscribe this pattern on the inside surface of the armor, so as to not call attention to it. Special care must be made to capture the proper influences of the planets while fashioning the talisman (Astrology roll). Finish by dedicating of the armor and perfuming it to fix the astral influences.

To activate the talisman, the wearer of the armor places his right hand on the magical seal and recites the spell; the normal spell activation roll is made, although without the usual penalties for wearing armor.

- **Description:** The mage can use spells, ignoring the negative modifiers for wearing armor. In the case that the armor suffers physical damage, it may become unserviceable if the seal's Impact Location is struck and a Luck roll is failed. If it suffers damage in other places, it can be repaired as normal. The exact position where the magical seal is inscribed makes no difference at all; the creator of the talisman may decide its exact location.
- **RR Allowed:** Not applicable.

Assassin of Phantasms

Asesino de Fantasmas

Maleficium, white magic of folk origin.

- **Expiration:** Not applicable.
- **Duration:** Not applicable.
- **Components:** A recently-forged sword that has not killed anyone, the spells *Circle of Protection* (page 211) and *Call the Spirit* (page 198).
- **Preparation:** Go to a place frequented by the spirit (an *ánima errante*, *estadea*, *alibante*, *manga*, etc.). There cast the *Circle of Protection* spell and, once within it, *Call the Spirit*. If both spells are successful, the specter to eliminate appears fleetingly; immune to physical damage, like all spirits. Then, walking barefoot out of the Circle of Protection, he sink the sword into the specter while pronouncing the spell.
- **Description:** The spirit dissolves, letting out a great wail. After that, it is advisable to destroy the sword, as many assert that the killed spirits remain imprisoned within it.
- **RR Allowed:** Not applicable.

Bag of the Duendes

Bolsa de Duendes

Amuletum, white magic of folk origin.

- **Expiration:** Until the bag is destroyed (if it is torn, it can be mended without losing its powers).
- **Duration:** 2D6 hours, or until the spell is broken, whichever comes first.
- **Components:** *Polvo de hadas* (fairy dust), seven sacks (or seven of the type of container to be used — if the mage wishes, he may use a box, large chest, or other type of container) which must be: a new one, an old one, a borrowed one, one stolen without violence (the contents must be returned to their owner), a nobleman's, a wealthy burgher's, and a poor man's.
- **Preparation:** Enchant a bag with the fairy dust. If anything is placed within the bag and the spell correctly recited, the container appears to be empty. It is a spell much used by duendes (elves) to hide things.
- **Description:** If a person lifts the bag and fails an IRR test — I repeat: IRR — it feels empty; if the roll is successful, the weight corresponds to the hidden contents.

  If the bag is opened or inspected, the person must make an IRR roll; if it is successful, he sees the contents and the spell is broken. Another way of breaking the spell is using *Elemental Powders* (page 190). The spell doesn't end, nor is the talisman destroyed, if the bag is split or torn, it simply becomes useless until it is repaired.

  In cases where the mage uses it to carry live beings, the spell won't work if the victim succeeds at an RR roll; if he fails, any movement or sound he makes while in the bag is neither seen nor heard, and he won't die from asphyxiation despite being shut in.
- **RR Allowed:** Only if a person s put in the sack; otherwise not applicable.

Bough of Wishes

Rama de los Deseos

Amuletum, white magic of folk origin.

This talisman which can be found, in a multitude of varieties, in nearly any fairy tale tends to be gifted by good-hearted hadas or duendes to those persons that they consider worthy.

- **Expiration:** Until it is destroyed or all the offshoots are broken.
- **Duration:** As corresponds to the spell in question.
- **Components:** A birch bough with between 3 and 7 branches, a new knife of good quality, morning dew, a gold coin reduced to powder, and the components, potions, unguents, or talismans — these last are not used up — that are needed.
- **Preparation:** To fashion one, use the knife to make a series of magical signs on the main bough, an operation that is repeated on each of the branches, carving an already-known spell into each (there is nothing preventing all the branches from containing the same spell, but as many potions, unguents, or components must be used as branches being enchanted). To activate it, the bearer of the bough pronounces the proper words and then cuts off the appropriate branch.

  What this talisman does is enchant a spell into each branch, so it is not necessary for the person who uses the bough to know those spells. There is a penalty

of –50% on the activation roll if the spell is from *vis prima* to *vis quarta*. When dealing with a spell of *vis quinta* or higher, the usual penalties for each spell are used. In any case, if the activation roll is successful, the spell contained in this branch is cast successfully.

- **Description:** As already said before, it is necessary to cut off one of the branches to use the bough, so the talisman expires when all its branches are lost, unless the last activation roll is a critical success, in which case the bough sprouts 1D6 branches (though no more than the initial number it had).

  If a person finds a Bough of Wishes by chance and knows how to activate it, he won't know what spells are stored on which branches unless he has learned one of the spells beforehand or rolls a success on Magical Knowledge with a penalty of –75% (one roll for each branch).

  Although the Bough of Wishes is considered white magic, if it is used to store a black magic spell it automatically becomes black.
- **RR Allowed:** Yes.

Bruja's Ointment

Ungüento de Bruja

Unguentum, white magic of folk origin.

- **Expiration:** 1D10 days.
- **Duration:** 1D3 hours.
- **Components:** Hemlock, wolfsbane, rainwater, poplar leaves, soot.
- **Preparation:** Crush all the components until a greenish grease with a fresh odor is obtained, which is smeared on the nape of the neck, brow, and cheekbones while pronouncing the proper magic words.
- **Description:** The person who uses the unguent multiplies his IRR — and therefore his CP — by two while the effects last, even exceeding the human maximum of 200 IRR. Each time that he has to make a roll in which IRR is involved (casting spells, the benefits of IRR, etc.), he uses the doubled value; once the effects end his total IRR is divided by two: for example, a mage uses the unguent to double his 75 IRR to 150, then gains 10 points of IRR while the unguent is active, giving him a total of 160; when the unguent expires his IRR becomes 80.
- **RR Allowed:** Yes.

Call the Spirit

Invocación de Ánimas

Invocatio, white magic of folk origin.

- **Expiration:** Not applicable.
- **Duration:** Until the invocation is broken.
- **Components:** The name of the dead one you desire to contact.
- **Preparation:** To carry out the invocation, it is only necessary to know the name of the soul you wish to contact, although it is easier in the place where the person died — which gives a bonus of +25% to the activation roll — and even more so if close to the mortal remains — which grant +25%. To initiate the invocation, simply concentrate and drop all defenses.
- **Description:** The soul enters the mage's body and speaks through his mouth. It is necessary for another person to question it, since the mage is unconscious and remembers nothing that happened during the invocation. After finishing the conversation, the soul leaves the mage's body and departs.

  If the casting roll is a failure, the mage's body is taken over by a different soul, which intends to possess it. To avoid this, the mage makes an RR roll, and if this fails, the soul takes control of the mage's body; slowly changing his body and personality until, 2D10 days after the possession, the mage has been converted into an exact double of the dead person — even including a change of sex. The only way to avoid this is to perform an *Expulsion* spell (page 213) or an *Exorcism* ritual (page 265) on the mage before this time passes.
- **RR Allowed:** Not applicable.

Candle Curse

Maldición de la Vela

Maleficium, black magic of folk origin.

- **Expiration:** Not applicable.
- **Duration:** 1D6 hours.
- **Components:** Human fat; hair and nails of the victim.
- **Preparation:** Fashion a candle from the human fat and place the nails and hair of the person to kill in it. Then enter a church — a synagogue or mosque works as well — in which no ceremony is being celebrated nor priest found; urinate before the altar, and light the candle.
- **Description:** The candle burns for 1D6 hours before being consumed, and as it burns the victim's health deteriorates at the same rate, until he dies at the very instant the candle goes out.

  If the candle is put out before it is consumed, the victim doesn't die, but he can never recover his lost vitality: for each 30 minutes or fraction thereof that the candle has been lit, the victim loses 1D3 points of Vitality permanently. If the candle is put out with holy water, the victim recovers all his Vitality, taking the lost points from the mage who cast the spell.
- **RR Allowed:** Yes.

Candle of the Dead

Vela de Difuntos

Unguentum, white magic of folk origin.

- **Expiration:** 2D3 months.

- **Duration:** Until the candle is extinguished or is spent (it lasts 1D6 hours per dose, although multiple doses can be combined to make it last longer).
- **Components:** Fat of a lamb less than one year old, salt, a tuft of hair from a good person, beeswax, holy water.
- **Preparation:** Craft a wax candle with the components, then get a priest to bless it (see the *Benediction* ritual, page 262). To use the candle, light it and recite the litany of the spell. If used during the night of All Saints, the mage gains a bonus of +50% to activate it.
- **Description:** All those within the candlelight's radius of effect (some 4 or 5 varas) are protected from possession, powers, spells, or attacks by souls, spirits, ghosts, or similar things (those previously possessed or affected by those powers won't be freed from the effects). Furthermore, if a spirit or ghost enters the light's radius, they become visible and able to communicate with those present, even though they can't normally do so. If anyone within the radius of effect makes the sign of the cross toward one of these souls (or a sacred sign of their religion, such as reciting the *shahada* for Muslims), it is forced to leave the circle, unable to re-enter as long as the spell lasts.
- **RR Allowed:** Not applicable.

Cloak of Shadows

Manto de Sombras

Amuletum, white magic of folk origin.

- **Expiration:** The talisman is immune to the effects of time.
- **Duration:** 2D10 minutes.
- **Components:** A wax figurine in human form, skin of a frog, blood from that same frog, hair from the recipient, incense of benzoin.
- **Preparation:** Mix the wax with the frog's blood and the hair. Mold the result into a human form, cover it with the frog's skin and perfume it with the incense. Activate the talisman by taking the figurine with the right hand and bringing it to the chest while reciting the appropriate litanies.
- **Description:** The person whose hair was used in fashioning the talisman (normally the mage, but that isn't a requirement) becomes completely invisible, along with the clothes and equipment he carries upon him at that moment (as always, at the GD's discretion in order to avoid excesses; if, for example, the mage hugs another person when he activates the spell, the other person would not turn invisible). There is no way to

locate the mage visually while the spell lasts, although he is not completely undetectable: he still produces sounds, leaves footprints, emits scents that animals and some creatures can detect, etc.

The wax figurine, the talisman for the *Cloak of Shadows*, must be well protected when it is not being used since, if it breaks at any time, whether the spell is active or not, the person whose hair was used to fashion it dies immediately. It is possible, however, to remove the spell from the figure by means of the *Revoke Curse* spell (page 186), in which case it ceases being a talisman for Cloak of Shadows, losing its powers and allowing it to be destroyed without any damage to the mage.

- **RR Allowed:** Yes.

Cross of Caravaca

Cruze de Caravaca

Amuletum, white magic of folk origin.

The Cross of Caravaca is a popular remedy, an amulet which protects its owner from the evil eye or curses.

- **Expiration:** Until it is destroyed, or until the mage casts a black magic spell.
- **Duration:** Special.
- **Components:** Wood of a tree struck by lightning.
- **Preparation:** Carve a cross from the wood of a tree struck by lightning, then have it blessed by a priest.
- **Description:** The Cross of Caravaca is a amulet of *Good Luck Charm* and of *Talisman of Protection* at the same time, both permanently activated. But unlike those talismans, the cross automatically loses its powers if the mage casts a black magic spell, or a white magic spell for evil purposes (for example, using a spell to immobilize an enemy in order to cut his throat with a sword). If this happens and the mage wishes to continue using the cross, he must receive absolution at the hands of priest and have the talisman blessed again: consult the rituals of *Absolution* (page 260) and *Benediction* (page 262) in Chapter VII.
- **RR Allowed:** Not applicable.

Curse of the Lobisome

Maldición del Lobisome

Maleficium, black magic of infernal origin.

- This spell requires the mage to be a worshiper of *Gaueko* (page 350) or of *Agaliaretph* (page 291). Many *meigas* (page 311) know this spell, because they are daughters of the demon Agaliaretph.
- **Expiration:** Not applicable.
- **Duration:** Permanent (until the victim or the mage who cast the spell dies, or the spell is broken).
- **Components:** It is only necessary to have food on hand, of any type.
- **Preparation:** To cast the curse, pronounce the proper magical words when the victim accepts the offered food.
- **Description:** The victim gradually transforms into a *Lobisome* (page 392), modifying his characteristics and growing abundant hair over his whole body. The only way to free him from this curse is by using the *Expulsion* spell (page 213) or the *Exorcism* ritual (page 265).
- **RR Allowed:** Yes.

Cursed Blade

Filo Maldito

Amuletum, black magic of folk origin.

This talisman, also known as The Blade of Vengeance or the Gift of Uko, can be fashioned by the mage to be used by another person, and it is used exclusively to satisfy revenge; by killing the victim, if possible.

- **Expiration:** Special.
- **Duration:** 3D6 rounds.
- **Components:** A bladed weapon that has killed at least one person; blood, ashes, bones or skin of a person who is an object of vengeance or some direct relative — alive or dead; wood from a tree in a cemetery, blood of an owl, breath of a dying man, sulfur, charcoal, black henbane.
- **Preparation:** Take an edged weapon (dagger, sword, axe, etc.) and, using all the elements, slowly enchant it; finish by writing the name of the target on the blade. The spell is activated while holding the weapon in both hands.
- **Description:** The weapon gains +1 to the damage it causes; modifies the roll for impact location by +/– 1 point — which is decided by the attacker after rolling the dice; and, if it produces a Repercussion, adds a +1 to the roll to determine which Repercussion. Furthermore, whatever weight the weapon actually has, it is always considered Heavy when parrying. The wounds it produces take double the time to heal, and if magic is used to cure them the activation roll for the spell is made with a –25% penalty.

  But the true power of the weapon is demonstrated in carrying out the vengeance for which it was created: if it attacks the victim of its vengeance or one of his direct relatives — not counting in-laws — and wounds him, the attack always causes a Repercussion and, if a critical success, the victim dies automatically, without an RR roll. If the object of the vengeance finally comes dies — whether the weapon caused it or not — the blade breaks and the talisman loses its powers.

  Although this is a very powerful talisman, it is necessary to look after the weapon to avoid it losing its powers. The blade must be sharpened for at least a half an hour a day; if it is not sharpened for even one day, the next time the owner does so he must use his own blood to wet the blade, spending as many LP as days that have passed

without sharpening it. If 21 days pass without sharpening, the blade breaks and loses its powers.

If the owner of the blade dies and another person claims the blade (before the 21 days expire and the blade breaks), he becomes its new owner. However, he suffers nightmares each night related to the vengeance enchanted into the talisman. He must succeed at an RR roll or gain +1 IRR each night; if he blunders this roll, he learns how to activate the talisman. If he fails this roll and the blade has not been sharpened, he will sleepwalk to sharpen it, using his own blood if necessary (if this occurs, he gains another point of IRR). The nightmares continue until he takes up the work of vengeance and knowingly sharpens the blade, though they can be avoided with a *Restful Sleep* spell (page 185).

To free himself from the weapon, the owner can sell it or give it away without telling the new owner of the curse, as long as he first passes an RR roll. If he sells it or gives it away and cautions the new owner of what happens with it, or if he wishes to simply destroy it or abandon it, he must still make an RR roll, but with a penalty equal to the IRR above 100 of the mage that created it.

If at any time the owner of the weapon gains an IRR of 100 or greater, he becomes a maniacal assassin, bent on satisfying the weapon's vengeance, although he can be saved if he receives an *Expulsion* spell or an *Exorcism* ritual.

Finally, we must advise you that if the weapon is used for a purpose other than combat or satisfying the vengeance — cutting down a tree, cutting a cord or a piece of cloth, hunting, etc. — the weapon does half damage and imposes a penalty of –25% to the weapon skill used.

If a person with an IRR of at least 100 checks the blade and rolls a successful Magical Knowledge, he'll know that he is dealing with a cursed item.

- **RR Allowed:** Not applicable.

Dance

Danza

Unguentum, white magic of folk origin.

- **Expiration:** 2D6 weeks.
- **Duration:** 1D10 rounds.
- **Components:** A silk screen; wild marjoram, verbena, myrtle leaves, walnut leaves, fennel leaves, all of which must be collected overnight before sunrise.
- **Preparation:** Leave all the plants to dry during the day, in the shade. Then reduce them to powder and pass them through the silk screen. The spell is activated at the same time the powder is thrown over a victim.
- **Description:** The victim has horrible convulsions, looking much like a dance, which prevent him from carrying out any type of physical actions while the spell lasts. Also, if in a dangerous location — such as the roof a house, the edge of a river, or near a bonfire — the convulsions can make him go where he shouldn't (if the Game Director deems it necessary, a Luck roll can decide whether this happens.)
- **RR Allowed:** Yes.

Dibbuk

Dibbuk

Maleficium, black magic of folk origin.

This spell is practiced primarily by Muslim mages, and few mages of other religions know it.

- **Expiration:** Not applicable.
- **Duration:** The dibbuk remains in the house until it locates a body that it can possess, a spell of *Expulsion* is cast over the house, or a priest carries out a *Purification* ritual.
- **Components:** A wild animal, several slaves, and a weapon that has killed an innocent.
- **Preparation:** Have the slaves sacrifice the wild animal with the weapon, while pronouncing the proper conjurings to activate the spell. Then dismember the body of the beast and bury it inside the building or enclosure to be guarded.
- **Description:** A *dibbuk* (page 362) is conjured within the house that night to guard the location and protect it from intruders.
- **RR Allowed:** Not applicable.

Dragon's Blood

Sangre de Dragón (Sanguis Draconis)

Potio, white magic of alchemical origin.

- **Expiration:** 2D4+3 weeks.
- **Duration:** 1D6+2 rounds.
- **Components:** Sulfur, tartar, *noseriolto*, *piocte*, vegetable salt, saltpeter, coal dust, black mineral oil, wax, a clay vessel for each dose of the potion.
- **Preparation:** Mix all the components very slowly and cautiously, without halting the smooth intonation of diverse magical formulas. This is a highly unstable potion that must be transported in clay vessels sealed with wax. It's so unstable that mage must make an Alchemy roll whenever doses of Dragon's blood are made; if it is a blunder, the potion blows up in his face. Furthermore, it can explode if it receives a blow or a sharp shock, or if it is exposed to extreme heat. Because of this, it is recommended that the mage take great caution when transporting the vessels, and not carry them too close together since if one explodes, the other potions that are carried near it will as well.
- **Description:** The potion explodes, shattering the clay vessel and causing a fire that causes 1D6 damage for each round that it burns; this damage ignores all armor. Usually the mage throws the vessel after activating the spell, to avoid it exploding in his hands. This requires a Throw roll if he wishes the potion to reach a specific

objective (see the *Range* rules on page 132 to figure how far the vessel can be thrown).

If the mage rolls a blunder for the activation roll, the potion explodes immediately, injuring the mage and activating any vessels of the potion within 5 varas of the mage.

- **RR Allowed:** Not applicable

Draw Out the Essence

Arrancar la Esencia

Maleficium/Potio, black magic of folk origin.

- **Expiration:** The components do not lose their powers with the passage of time.
- **Duration:** The effects last until the plant is uprooted.
- **Components:** Semen of the victim, seeds and leaves of the black chameleon plant (also called *carlina acaulis* or silver thistle).
- **Preparation:** Bury the semen and seeds while pronouncing the proper phrases at a distance no greater than 600 varas from the location where the victim typically sleeps.
- **Description:** The seeds sprout after 1D6 days. The victim loses 1 point each of Strength and Vitality daily. When Strength reaches 0 he is left prostrate on his bed unable to move; but he dies when Vitality reaches 0. To prevent this, it is necessary to find and uproot the plant, although characteristic points that have already been lost do not heal and are lost permanently.

  If the mage wishes, he can boil the leaves in water and prepare a potion (which takes scarcely 15 minutes) that allows him to use the characteristic points the victim has lost. The expiration time of this potion is 1D3 hours and, upon drinking it, the mage adds up to 15 points in total to his Strength and Vitality from the points that have been lost so far by the victim. This characteristic augmentation lasts 6 hours.
- **RR Allowed:** Yes, at half normal percentage; rolled when the plant sprouts.

Essences of Æther

Esencias de Éter (Esentiae Aetheris)

Unguentum, white magic of alchemical origin.

- **Expiration:** 3D6 days.
- **Duration:** 2D10 minutes or until it becomes the object of *Elemental Powders* (page 190).
- **Components:** Distilled quintessences of, at minimum, three vegetable components, three animal, and three mineral, each different, as well as pig or sheep fat.
- **Preparation:** Distill the very essence of pure æther, using nine different components, three each from a different natural kingdom. The components, consequently, can vary, since the true secret is in the distillation. After obtaining the quintessences, add them to the fat to form an ointment which is distinguished by its lack of any odor at all. To use it, the ointment is spread across the nape of the neck and behind the ears while the spell is recited.
- **Description:** The mage and his clothes stop giving off any odor; as he is "enveloped" by the æther, it is impossible to track him with hounds or creatures with similar characteristics. Furthermore, he is completely invisible (equivalent to the *Cloak of Shadows* spell, page 199) to all creatures or people with an IRR of 100 or greater.
- **RR Allowed:** Yes.

Essence of Hostility

Esencia de Hostilidad

Maleficium, black magic of folk origin.

- **Expiration:** Not applicable.
- **Duration:** Permanent until the doll is dug up.
- **Components:** A tuft of the victim's hair, a doll made of rabbit skin, dirt from a wolf's den, blood of a wild animal, ivy.
- **Preparation:** Fill the doll with the components while reciting the words of the spell. Then bury it in a clearing in the deepest part of a woods.
- **Description:** The victim gives off a strange odor that unsettles any nearby animals, which might even attack him, much like the Bane *Animal Antipathy* (page 66). Any roll that the victim tries which is related to animals, such as Ride or Animal Knowledge, has a penalty of –25%. Furthermore, if he encounters any wild animal, it automatically attacks him. At the GD's discretion, the effects of this spell can also cause a bad feeling in Irrational creatures of an animal or bestial nature.

  If the victim tries to cast the *Tame the Wild Beasts* spell, he automatically fails.
- **RR Allowed:** Yes.

Food of Guland

Alimento de Guland

Maleficium, black magic of infernal origin.

- **Expiration:** Not applicable.
- **Duration:** Not applicable.
- **Components:** A victim of noble blood, a clearing of burned earth, a night of waning moon, a rope that has hanged at least six innocents.
- **Preparation:** Take the victim to the clearing during the night of a waning moon and force him to dig a hole. Choke the victim with the rope and bury his body in the hole, then cover it while pronouncing the hex.
- **Description:** The cadaver is disinterred on the next waning moon and its heart extracted; the heart contains a gem of great value (at least 1D4 x 1,000 maravedíes). Whoever possesses this gem has his Luck is reduced to half (unless under the *Hada's Blessing* spell, page 204); on the other

hand, the gem adds +25% to the casting of the *Summon Silfo* (page 219) and the *Aquelarre of Guland* (page 221) spells.

- **RR Allowed:** Yes

Ghostly Shadows

Sombras Fantasmales

Maleficium, white magic of folk origin.

They say that this enchantment was used by Boabdil (Muhammad XI) and his army after the capture of Granada, to make the Christians believe that they were leaving the city when they were really hiding in a cave protected by magic, hoping to reconquer their old territory.

- **Expiration:** The clay must be used before it begins to harden.
- **Duration:** 1D6+1 hours.
- **Components:** Grains of jasmine and opium poppy, crystal rock dust, freshly gathered river mud.
- **Preparation:** To create the enchantment, burn the grains of jasmine and poppy to produce a thick smoke, while fashioning figures with the clay and powdered rock; as many figures as the shadows you wish to create. Once the figures are made, activate the spell.
- **Description:** The figures are changed into ghostly shadows that imitate living beings and can pass for them, although they never speak and are not solid; if someone touches them, they'll feel nothing, since the shadows lack physical form. In the same way, the shadows can neither grasp nor move material objects. The shadows follow the wishes of the mage, who can make them disappear by putting out the fire and dispersing the smoke.
- **RR Allowed:** Not applicable

Good Luck Charm

Amuleto

Talisman, white magic of folk origin.

- **Expiration:** Permanent, while the signs written on the scroll are not erased.
- **Duration:** 2D6 hours.
- **Components:** A virgin scroll, green and red ink.
- **Preparation:** Inscribe a series of magical symbols and formulas on the scroll, using the two inks. Touch the scroll with the right hand while activating the spell
- **Description:** The user can make RR rolls, or those for the *Talisman of Protection* (page 208), for protection even against spells that don't allow this type of roll; on

the other hand, this only guards against spells that affect the mage directly, never indirectly.

- **RR Allowed:** Yes.

Hada's Blessing

Bendición de Hada

Amuletum, white magic of folk origin.

This talisman can't be fashioned by a mage; it is a gift that some *hadas* (fairies) offer to people that they wish to reward, granting them a coin with their blessing.

- **Expiration:** The talisman loses its powers only if the hada who blessed it dies or revokes its blessing.
- **Duration:** 1D6 hours.
- **Components:** A gold coin, the blessing of a hada.
- **Preparation:** The coin must always be carried upon your person. To activate it, simply touch the coin with a hand and pronounce the proper words.
- **Description:** The bearer's current Luck points are doubled. Furthermore, while its effects last it isn't necessary for the bearer to announce that he is going to spend Luck before rolling the dice.

  Since this deals with the direct blessing of a hada, a beneficial being of the woods, the talisman can lose its powers if the person who bears it acts in an evil way, as the hada instantly revokes its blessing.
- **RR Allowed:** Yes.

Hand of Glory

Mano de Gloria

Amuletum, black magic of folk origin.

- **Expiration:** The effects of this talisman are not lost with the passage of time.
- **Duration:** Permanent, while the candle burns.
- **Components:** The severed hand of a hanged man, a copper vessel, zinc, saltpeter, the spinal cord of a black cat, verbena, human fat, sesame.
- **Preparation:** Submerge the hanged man's hand in a copper vessel that contains the zinc, saltpeter and the cat's spinal cord. Next, light a fire beneath the vessel, perfuming it with the verbena. In this way, desiccate the severed hand. Fashion a candle with the human fat and the sesame, and place it in the palm of the severed hand. The only thing remaining then is to carry out certain rites over the talisman and paint specific cabalistic symbols on the hand.
- **Description:** The light of the candle grants the mage optimal concentration for studying magic. Therefore, if he reads a grimoire in the light of the candle, he won't have to make an RR roll nor roll for the grimoire's Teaching skill, and he learns the spell automatically; although he is still subject to the Reading / Writing roll to understand the text and the normal time for learning spells (page 159).
- **RR Allowed:** Not applicable.

Jonah's Blessing

Bendición de Jonás

Amuletum, white magic of folk origin.

- **Expiration:** Until the talisman is destroyed.
- **Duration:** 1D3 hours.
- **Components:** Wood of a shipwreck which has not sunk into the depths, feather and beak of a seagull chick, a ray stone, squid ink, a new knife, a tuft of hair from the mage's mother.
- **Preparation:** Carve the shape of a *leviatán* (page 310) into the wood of the shipwreck, while alchemically treating the rest of the components to create a thick ink with which to color the figure. Once created, mount the talisman as a figurehead on the prow of a ship. In order to activate it, you must be close to the figurehead and recite the spell; you do not need to hold the talisman in your hands.
- **Description:** The talisman protects the ship from tempests and prevents it from sinking; which doesn't mean to say that it can travel freely through a storm, only that the damage received is reduced as much as possible. At the same time the vessel can't sink in any way while the spell lasts (not even from a huge gap in the hull that allows water to enter and cause a shipwreck). Legends claim that the talisman protects from leviatanes, at the GD's discretion.
- **RR Allowed:** Not applicable.

Lionheart

Corazón de Léon

Potio, white magic of folk origin.

- **Expiration:** 2D6 days.
- **Duration:** 2D10+2 combat rounds.
- **Components:** Eyes of a raven, a rooster's heart, liver of an eagle, wine.
- **Preparation:** Marinate the components for days, leaving it where it can receive the light of the sun all day. Then strain the liquor to obtain a golden potion with an acidic odor.
- **Description:** Those who drink the potion double their percentage in all Weapons abilities, but only for attack actions, not defensive ones. Their Temperance is also doubled. However, they may not retreat or leave the fight while a single enemy remains in sight for the duration of the spell.
- **RR Allowed:** Yes.

Loveliness

Belleza

Maleficium, black magic of folk origin.

- **Expiration:** Not applicable.
- **Duration:** 1 lunar month.
- **Components:** Blood and flesh of beautiful maidens.
- **Preparation:** Cover your body with slices of the flesh cut from maidens and bathe in their blood.
- **Description:** The mage enjoys an inhuman beauty (increasing his Appearance by +5 points for each maiden he has sacrificed for the spell) for an entire lunar month,. At the end of the month, the mage must repeat the spell or lose the stolen beauty. This spell does not halt aging nor extend life.
- **RR Allowed:** Yes.

Necromancy

Nigromancia

Invocatio, black magic of folk origin.

- **Expiration:** Not applicable.
- **Duration:** 2D6 questions or one hour, whichever happens first.
- **Components:** A corpse, seven nails, a bucket of warm blood, dirt from an unconsecrated graveyard, chains.
- **Preparation:** Spread the dirt and lay the chained cadaver on it. Next, drive the nails in a ritualistic way: one in each palm, each foot, each eye, and one in the heart. After finishing, pour the blood over the entire body and pronounce the formulae of the spell.
- **Description:** The cadaver reanimates, complaining bitterly. The mage can ask whatever questions he wishes of the cadaver, which has no choice but to answer him. However, if he rolls a blunder on the activation roll the cadaver is possessed by a hostile spirit, a demon, or even a member of the *Jaurìa* (page 330). Although this spell is very similar to the *Call the Spirit* (page 198), the mage can use it while alone. The questions are not directed to a spirit of the dead, but to the residue of consciousness that remains in the cadaver, so he can even use the body of those persons whose soul is not available, whether because it has gone to Heaven or Hell, or some ritual of faith has been used on it.

  If he wishes to use the spell again on the same cadaver, it is only necessary to give it more blood and pronounce the words; but the spell does not stop the cadaver's natural decomposition, so it is up to the mage to preserve the body if he wishes to make future inquiries with it.
- **RR Allowed:** Not applicable.

Pelt of the Wolf

Piel de Lobo

Amuletum, white magic of folk origin.

- **Expiration:** The powers of this talisman are permanent as long as no one except its wearer sees it. Otherwise, it loses them automatically.
- **Duration:** 20 rounds of combat.
- **Components:** A piece of wolf skin, blood of a wolf, a feather from a black crow.
- **Preparation:** Carefully cure the wolf skin and write certain magical signs on it, using the feather and the blood. Once created, the talisman must always be carried close and well hidden, since its powers are lost if anyone sees it. To activate it, touch it with either hand while reciting the appropriate exhortations.
- **Description:** The bearer of the talisman is surrounded by a magical aura that provides him 5 points of protection in a way similar to armor, but without the inconvenience and without losing Durability points each time that it is struck. Further, it can't be pierced by the *Invincible Weapon* spell (page 192).
- **RR Allowed:** Not applicable.

Poisoned Gift

Regalo Envenenado

Amuletum, black magic of folk origin.

- **Expiration:** Until it is destroyed
- **Duration:** Until the death of the mage that activated it.
- **Components:** Any object that has been in a tomb for at least a year, ram's blood, *áspid* venom, belladonna, ashes from a corpse, the mage's spit.
- **Preparation:** Enchant the object — a ring, a medallion, a diadem, an item of clothing, etc. — rubbing it daily with an oil created with the blood, venom, belladonna, ashes and spit. Each night it must be left in the open air, beneath the light of the moon, until the final day when the magical words that activate it are pronounced.
- **Description:** The object becomes enchanted, and whoever wears it takes any attacks directly to the impact location that bears the "poisoned gift"; for example, if it's a ring, all attacks strike the arm where it is worn; medallions and diadems the head; a doublet the chest; etc. Furthermore, if the attack produces a Repercussion, it is determined with +1 added to the Repercussion roll. To get rid of the gift, the victim must pass an RR roll; if it fails, he refuses to give it up.
- **RR Allowed:** Not applicable.

Purify Poisons

Purificar Ponzoñas (Purgare Venena)

Amuletum, white magic of alchemical origin.

- **Expiration:** Until the talisman is destroyed.
- **Duration:** Permanent.
- **Components:** Gold, pearl from a *horpí* (page 385), amethyst dust, serpentaria, valerian, wood at least a century old.
- **Preparation:** Craft a gold ring set with the horpí pearl using all the components. To use it, place the ring in the mouth of the poisoning victim and recite the words of activation. When the activation roll is made, the following modifiers must be used: if the mage has a sample of the poison to be neutralized, or blood of the creature that poisoned the victim (whether it is Irrational creature or not), +25% to the roll; further, if the venom is from an Irrational creature (for example, from an *áspid*), the activation roll has a penalty equal to the IRR of the creature.
- **Description:** Any venom affecting the victim is neutralized and disappears from his system.
- **RR Allowed:** Not applicable.

The Red Spell

Hechizo Rojo (Rubrum Incantamentum)

Unguentum, white magic of alchemical origin.

This spell was used by Ulrich of Mainz, doctor, astrologer, and alchemist; the master of Nostradamus.

- **Expiration:** 2D3 weeks.
- **Duration:** One lunar year.
- **Components:** Blood from rats, green mold, various mushrooms, spring water, alcohol.
- **Preparation:** Make an unguent by mixing all the components. Use a knife to cut three crosses on the back and buttocks of the person to be treated — if done correctly, it will cause only 3 DP — and then apply the unguent to the wounds.
- **Description:** The person improves his resistance to disease: the possibility of contagion is reduced to a third of normal — if, for example, it was 30%, it would now be 10% — and if he does contract a disease he will make rolls of VIT x5 to calculate the type of convalescence, instead of the normal x3.
- **RR Allowed:** Yes.

Ring of Necromancy

Anillo de Nigromancia

Amuletum, black magic of folk origin.

- **Expiration:** The talisman doesn't lose its properties with the passage of time.
- **Duration:** Until the corpse is destroyed, the spell is broken, or the mage dies.
- **Components:** A gold ring, a black stone of a *gul* (page 390).
- **Preparation:** Mount the black stone in the ring, which is always worn on one of the fingers of the left hand. When in a location where a cadaver has been interred, such as a cemetery, cast the spell by pronouncing the appropriate words and pointing the ring at the tomb where the body rests.
- **Description:** The deceased emerges from the earth where it rests to follow the mage's orders, until the corpse is destroyed or the mage voluntarily breaks the spell. He can't recover the CP spent in casting the spell while it is active. The mage can revive more cadavers if he wishes, but each requires a separate casting and the corresponding expenditure of Concentration Points.
- We remind the Game Director that cemeteries that have been the object of a *Hallowed Ground* spell (page 238) or cadavers that have been interred under a *Requiem* ritual (page 262) make the casting of this spell more difficult.
- **RR Allowed:** Not applicable.

Ritual of the Nail

Ritual del Clavo

Maleficium, white magic of folk origin.

This spell is used only by mages of Islamic origin.

- **Expiration:** Not applicable.
- **Duration:** Until the nail is pried from the ground.
- **Components:** A stout bronze nail with four sides, inscribed on each side with the names of Solomon, Fátima, Allah, or Mohammed, the presence of someone guilty of a crime.
- **Preparation:** Bring the suspects of a crime together and make them sit directly on the naked earth. Drive the nail into the ground in front of them, using eight blows, praising the name of the Highest with each blow. Then order everyone to stand up.
- **Description:** The one or ones who committed the crime won't be able to stand.
- **RR Allowed:** Yes.

Rust of Saturn

Herrumbre de Saturno (Robigo Saturni)

Unguentum, black magic of alchemical origin.

- **Expiration:** 2D6+3 days.
- **Duration:** Instantaneous.
- **Components:** Lead, human blood, rotted wood, bones and flesh of a carrion-eating animal, gallows dirt.
- **Preparation:** Convert all the components into a type of rust that is able to divest any useful essence from any substance it touches, debasing it to the most corrupted and useless form possible. To use this rust, mix it with

a potion, unguent, poison, medicine, or alchemical preparation while reciting the spell. To use it on a talisman, the rust is rubbed on the object. If an Irrational creature uses this spell, it is enough to merely touch the object or preparation for it to take effect.

- **Description:** The doses of the potion, unguent, poison, medicine, or preparation that were corrupted by the rust expire immediately, although they show no visible signs that this has happened, so that the possessor does not know. A talisman loses its magical properties. This spell does not allow an RR roll, since the target of the spell is a dose of preparation, not the owner of those doses. However, if it would have activated the *Good Luck Charm* spell or affect a powerful talisman — one created with spells of *vis quinta* or higher — the Game Director may make a percentage roll equal to the vis of the spell x10 — for example, a talisman of *vis sexta* would have 60% — to avoid the effects of the rust; or CUL x2 of the owner, if affecting a non-magical preparations.
- **RR Allowed:** Not applicable.

Stifling Heat

Calor Sofocante

Unguentum, black magic of folk origin.

- **Expiration:** 2D6 weeks.
- **Duration:** 2D6 rounds or until the victim is completely naked, whichever happens first.
- **Components:** Wild marjoram, verbena, myrtle leaves, walnut leaves, fennel leaves.
- **Preparation:** Gather the herbs at night before sunrise. Reduce them to a powder, which is thrown against the target, then activate the spell.
- **Description:** The victim feels a stifling heat that can only be alleviated by becoming completely naked. To avoid this, he can make a Temperance roll, although he must repeat it every round until the effects have passed or he fails, in which case he begins to undress involuntarily. While caught in this heat, the victim can carry out only one combat action per round.
- **RR Allowed:** Yes.

Summon the Fenicio

Invocar al Fenicio

Invocatio, white magic of folk origin.

- **Expiration:** Not applicable.
- **Duration:** At most until dawn.
- **Components:** A lantern with a new candle, a drop of the magician's blood, a crossroads.
- **Preparation:** This invocation must be performed alone at the crossroads after midnight. First light the lantern, which is left at one side of the crossroads. Next, stand in the middle of the crossroads and slowly pronounce the spell while spilling a drop of blood on the ground.
- **Description:** A mysterious cloud rises in a matter of minutes, sweeping little by little over the road. Then, as if from far away, a whistled tune is heard, drawing near the mage, until the figure of the Fenicio appears in the cloud. He is a mysterious spirit that trades in diverse magical components in addition to potions and unguents (for more details, check the description on page 349). Although this spell is considered white magic, invoking the Fenicio to obtain any object of markedly evil origin automatically converts it to black magic.
- **RR Allowed:** Not applicable.

Talisman of Protection

Talismán de Protección

Amuletum, white magic of folk origin.

- **Expiration:** The talisman does not lose its effects, as long as it is not destroyed.
- **Duration:** Permanent.
- **Components:** A cotton cord, owl's blood, wolf's milk, laurel resin.
- **Preparation:** To fashion this talisman, indispensable for powerful magicians, soak the cord in the rest of the components and leave it to dry in the light of the moon while reciting the appropriate litany. Once it has been prepared, it is worn knotted around the waist of the person to be protected, in contact with his skin.
- **Description:** Once the spell is prepared, its effects are permanent, activating automatically each time the wearer is the victim of a spell or the supernatural power of an Irrational creature. The wearer can choose to resist the spell by making an RR roll or by rolling to activate the talisman, whichever he wishes. Naturally, those spells that don't allow an RR roll for resistance can't be stopped by this talisman.
- **RR Allowed:** Not applicable.

Thaumur's Kiss

Beso de Thamur

Amuletum, black magic of infernal origin.

This spell transfers part of the power of *Frimost* to a weapon to spread death and destruction, and it is known only by the followers of this demon. Therefore, only a character who has a background to explain his knowledge could choose it as one of his initial spells.

- **Expiration:** Until the talisman is destroyed.
- **Duration:** 2D6+1 rounds.
- **Components:** A weapon that has killed at least one man and one woman, tin, blood of a creature the mage has personally killed (enough to submerge the weapon in; if more is needed, he must use another creature he has killed personally), human bones, *áspid* venom (page 382).
- **Preparation:** Enchant the weapon by mixing the blood, bones and venom and submerging it in the mixture for an entire lunar month, starting on the night of the new moon. Once this time is passed, the weapon is cleaned and engraved with the magical sign of Thamur using the tin. To activate the talisman, the recite the words of the spell while kissing the sign.
- **Description:** The weapon takes on a life of its own, frantically moving in the direction of anything that it might wound or kill, which complicates its handling, imposing a –25% penalty to use it, and making it impossible to sheathe again. If the weapon hits a target, it moves itself violently to cause the maximum damage possible to its victim; the weapon causes double damage, not counting the damage bonus of whoever uses it (if an espada, for example, it would do 2D8+2 DP, to which is added the normal damage bonus of the wielder).

  After activating the talisman, the mage may give the weapon to an ally if he wishes, or, if he has been disarmed, can recover it as usual; however, the weapon attempts to wound the person who is going to hold it with an attack percentage of 15%, doing double the weapon's damage. This attack can be parried or shielded against, but if the person even tries to dodge, whether the Dodge roll is successful or not, the weapon can't be picked up this round.

  If, by the time the spell expires, the weapon has not damaged anyone — even if the damage has been absorbed by the victim's armor — the person holding the weapon automatically receives 1D6 fire damage, bypassing any armor or protection. To avoid the damage, the bearer may drop the weapon before the spell ends, although the roll for duration need not be known by the bearer or the mage.

  If the activation roll is a blunder, the weapon animates violently, attempting to break out of the grasp of the mage each round the spell lasts. To prevent it the caster must make a roll of STR x2, but even if he succeeds he isn't able to use the weapon to attack, due to the violent jerking that it causes. If he fails the STR roll, the weapon escapes from his hands and flies toward the closest person, friend or foe, with an attack percentage of 25%, doing double the weapon's damage.
- **RR Allowed:** Not applicable.

Torture

Tormento

Maleficium, black magic of infernal origin.

- **Expiration:** Not applicable.
- **Duration:** Until the victim dies or the spell is broken.
- **Components:** A bit of virgin wax (or, failing that, clay and straw); hair, nails, or teeth of the victim; thorns of a wild shrub, the mage's urine and excrement.
- **Preparation:** Soften the wax with hot water and mold a human figurine with it, placing the hair, nails, or teeth of the victim inside it. Next, smear the figure is smeared with the excrement and urine. Finally, pierce the figurine with the thorns while pronouncing the appropriate exhortations and prayers to the demon *Guland* (page 291).
- **Description:** The victim suffers damage related to the wounds that the mage inflicts on the figure:
  - † If he sticks a thorn in the figure's leg, the victim becomes lame; he acquires the bane *Physical Defect (Lame)* (page 69).
  - † If he sticks it in the abdomen or chest, the victim suffers abdominal pains and ulcers; the pain gives him a penalty of –25% to all skill rolls.
  - † If he sticks it in an arm, that arm becomes unusable; he acquires the Bane *Physical Defect (One-Handed)* (page 69).
  - † If he sticks it in the head, the victim has his reasoning capabilities reduced; his Culture and Communication characteristics are reduced to half.
  - † And finally, if the mage decides to burn the figurine, the victim dies in terrible pain.

  This spell can be broken by submerging the figurine in holy water for seven days and then destroying it.
- **RR Allowed:** Yes.

Transmutation of Metals

Transmutación de Metales (Transmutatio Metallorum)

Maleficium, white magic of alchemical origin.

- **Expiration:** Not applicable.
- **Duration:** The effects are permanent.
- **Components:** Lead, black dust, red dust, mercury, strips of cloth, a terracotta vessel, a witness.

- **Preparation:** It is necessary that a witness be present during the whole process. Heat the lead, mercury, and dusts in an oven with a low fire over the course of eight days and eight nights. Once this time is passed, wrap the mixture in strips of cloth and put it in the terracotta vessel. Watch over the vessel for an entire night, then remove the strips while pronouncing the proper magical words.
- **Description:** The mixture has been permanently converted into gold — or into a different metal, as the mage wishes.
- **RR Allowed:** Not applicable.

Traveler's Charm

Encanto del Viajero

Amuletum, white magic of folk origin.

- **Expiration:** The talisman doesn't lose its powers with time.
- **Duration:** The effects last 1D6+3 hours.
- **Components:** A sheet of fine gold, blood of a lion, a dog's tongue, a steel shaving from the sword of a hero, lambskin, a feather from a black goose.
- **Preparation:** Melt the steel shaving and let it fall, drop by drop, onto the sheet of gold. Separately, boil the dog's tongue in the blood of the lion until it is consumed. Ink the goose feather with the resulting mixture and draw the signs of the sun and the moon on the gold sheet. The talisman must always be carried close, inside a purse made of lambskin. Activate the spell while squeezing the talisman in one hand.
- **Description:** The bearer is well received wherever he goes, and everyone treats him in the best way possible, unless they are clearly hostile enemies (and even then, they'll feel a certain regret for attacking him). The bearer receives a +50% bonus to his Eloquence skill, while imposing a –50% penalty to all Empathy rolls that are made towards him to know his nature: if he is being sincere, etc.
- **RR Allowed:** Not applicable.

Upiro's Blood

Sangre de Upiro

Maleficium, black magic of infernal origin.

This spell permits the mage to voluntarily change into an *upiro* (page 370).

- **Expiration:** Not applicable.
- **Duration:** The effects of the spell continue until the victim's death.
- **Components:** Blood of an *upiro* and an *áspid*, a human sacrifice.
- **Preparation:** While performing a series of rituals and ceremonies, drink a bowl of the blood of an upiro mixed with that of an *áspid*, then recite the magical words of the spell.
- **Description:** The mage enters a state of frenzy during which he to contorts like a great serpent and his canines grow painfully. When his teeth reach triple their normal size, the mage must immediately kill a human being and drink his blood; or die, his body rapidly decomposing. If he is able to carry out the bloody ordeal, the mage becomes an upiro, acquiring all its powers and weaknesses.
- **RR Allowed:** Yes.

Wine of Truth

Vino de la Verdad

Potio, white magic of folk origin.

- **Expiration:** 1D6 days.
- **Duration:** 1D10 minutes.
- **Components:** C*incoenrama* (Cinquefoil), a dog's tongue, red wine.
- **Preparation:** Slowly cook the components in the wine until they are completely dissolved, resulting in a red potion with a slightly alcoholic odor.
- **Description:** All those who drink the potion can't lie, nor even refuse to answer a direct question put to them. What they can still do, naturally, is not reveal the whole truth.
- **RR Allowed:** Yes.

Wings of the Evil One

Alas del Maligno

Unguentum, black magic of folk origin

- **Expiration:** 1D4 days.
- **Duration:** After activated, the unguent loses its powers when the first cock crow is heard.
- **Components:** Toad spittle, belladonna, evergreen flower, sperm from a hanged man, household ash, lard from a ram.
- **Preparation:** Use the components to create a dark, grainy, mushy unguent with the strong odor of sperm. To use it, anoint the entire body with the unguent while pronouncing the proper magic words.
- **Description:** The person who uses the unguent can fly, perfectly controlling his movement in the air, and can reach a maximum velocity of 10 leagues per hour (150 varas per round). If he wishes, the user can carry another person with him, as long as that person has also been anointed with the unguent (which supposes the expenditure of another dose), although, in this case, the maximum speed is 6 leagues per hour (90 varas per round). If the caster uses a *Witch's Fork* talisman (page 233; it isn't necessary that it be activated) during his flight, he can be "mounted;" able to carry a passenger without penalty at maximum velocity, or two with the penalty.
- **RR Allowed:** Yes.

Spells of Vis Quinta

Spells of the Fifth Magnitude

Alacrity

Presteza

Amuletum, white magic of folk origin.

- **Expiration:** The powers of the talisman end only with its destruction.
- **Duration:** After activation, the effects last as long as the wearer desires.
- **Components:** Deer skin, hare's blood, mugwort, catfish eyes.
- **Preparation:** Make garters with the components after submitting them to various preparations, which are tied around the knees.
- **Description:** The mage can carry out six actions per combat round instead of the normal two, and he has a +20 modifier to his Initiative rolls. While movement actions are not affected — he continues moving 6 varas in a normal movement, for example — he can certainly make many more movement actions in one round. All this speed comes with a cost to his health; he loses 1 LP per round that the he uses the talisman. The spell automatically ends if the loss of Life Points leaves him unconscious.
- **RR Allowed:** Yes.

Bag of Breaking

Saco de Quebradura

Amuletum, black magic of folk origin.

- **Expiration:** One month.
- **Duration:** The broken bones remain such until healed on their own.
- **Components:** A small bag of *lobisome* skin (page 392), a *mostela* bone (page 386), honey, excrement from a brown cat, a piece of bowel from a condemned man, birch twigs.
- **Preparation:** Grind the mostela bone in a mortar, and add the honey, cat excrement, and bowel of the condemned. Leave this to dry for three days and nights where no one can see the mortar — if anyone sees it, the effect of the spell is canceled. Put the mixture and the birch twigs in the little bag, and bury it for a week, intoning the words of the spell each dawn. To use it, take the bag in both hands and, while looking at the target, cast the spell, crunching the twigs without removing them from the bag.
- **Description:** All the bones in one the victim's Impact Locations break — make a normal Impact Location roll — leaving that location unusable until it heals. The spell causes 2D6+1 Damage — doubled or halved, according to the affected location — as well as automatically causing the following Repercussions according to the damaged location (consult pages 104–105 for descriptions of the Repercussions):
  - † **Head:** Concussion.
  - † **Arm:** Gammy Arm.
  - † **Chest:** Broken Ribs.
  - † **Abdomen:** Torn Abdomen.
  - † **Leg:** Gammy Leg.
- **RR Allowed:** Yes.

Beauty

Hermosura (Pulchritudo)

Unguentum, white magic of alchemical origin.

- **Expiration:** 1D4 weeks.
- **Duration:** 1 lunar month.
- **Components:** A combination of chemical substances and herbs in exact proportions (the formula varies according to the mage's region).
- **Preparation:** Fabrication of the unguent is very complicated, since the process is delicate and the proportions must be exact, besides following the process exactly. To make it, you must succeed on an Alchemy roll with a penalty of –75%, and can't make it at the same time as other unguents or potions. You can choose to make fewer doses than normal in order to better focus: for each dose less the penalty to the Alchemy roll is reduced by –10% — if, for example, you choose to make two doses fewer than usual, the penalty is –55% instead of –75%. After its fabrication, apply to the face and leave it there for three hours. Once this time is passed, remove the unguent and recite the spell.
- **Description:** The person to whom the unguent was applied increases his Appearance by +5 for each dose that has been used. As you can see, this spell has effects very similar to the *Loveliness* spell (page 205), although this one is of *vis quinta* and is not black magic.

  The unguent can also be used as a normal cosmetic cream without being activated. If it is applied three hours a day for a lunar month, the subject gains +1 to their Appearance as long as they continue to use it, losing that bonus of more than one day passes without applying the unguent. This bonus is not cumulative with the effect of the spell.
- **RR Allowed:** Yes.

Circle of Protection

Círculo de Protección (Circulus Defensionis)

Maleficium, white magic of alchemical origin.

This spell is described in *El Libro de San Cipriano* and is cast before invocations, to prevent the invoked being from attacking the mage.

- **Expiration:** Not applicable.
- **Duration:** Until dawn, the mage leaves the circle, or the circle is broken.

- **Components:** Skin of a virgin goat kid sacrificed on a Friday; a hematite (naturally magnetic stone); three crowns of vervain, basil or elderflower collected during the night of San Juan; holy water; two blessed candles; a metal bowl; coal; powdered incense and laurel.
- **Preparation:** Place the skin of the kid on the ground and step on it. Then use the hematite to draw a large circle formed of three concentric circles and a triangle, over which a T path is formed — also called a "Treasure Trail." Next, place the laurel and incense powders on the lit coals in the metal bowl, putting the blessed candle and the three herb crowns next to it. To finish, sprinkle the circle with holy water and recite the proper phrases.
- **Description:** No creature with a Rationality of 0 can magically affect the person or persons inside the circle, nor the circle itself — note, *magically* affect, not physically. Those within the circle — which can't be too many; only one person can fit on the skin of the kid — can't use any spells until they leave the protection offered by the circle.
- **RR Allowed:** Not applicable.

Curse of the Gul

Maldición del Gul

Amuletum, black magic of folk origin.

- **Expiration:** The talisman doesn't lose its effects with the passage of time.
- **Duration:** 1D6 combat rounds.
- **Components:** Black spit of a toad, blood of a torture victim, skin of an unborn child.
- **Preparation:** Wash the skin repeatedly in a mixture made with the spit and the blood, and leave it to dry long enough to acquire a leathery texture. The talisman is worn secured against the chest. The spell is activated while touching the talisman with both hands.
- **Description:** All those within five varas of the mage suffer the effects of a concussion while the spell lasts — just like the *Brain Damage* Repercussion: they automatically lose initiative and all rolls are reduced by –50%. If the mage wishes, he can decide not to affect those whom he considers friends or allies.
- **RR Allowed:** No.

Cursed Wound

Maldición de la Herida

Maleficium, black magic of folk origin.

- **Expiration:** Not applicable.
- **Duration:** Permanent until the blood is cleaned from the weapon, another person is struck with it, or the mage who cast the hex dies.
- **Components:** A bladed weapon still stained with its victim's blood, who is the target of the spell (the mage need not have made the original weapon attack).
- **Preparation:** Place the index and little fingers of the left hand on the bloodstained blade and pronounce the words of the hex.
- **Description:** 1D6 of the Damage Points that the weapon caused to the victim (which have not yet been healed) can't be cured in any normal or magical way. This doesn't mean that the wound gets worse, only that it remains open; suppurating, stinking, annoying, and weeping blood from time to time.

  If the mage wishes, he can repeat the spell many times against the same victim, but it can't affect more DP than the weapon did to the victim and which have not yet been healed.
- **RR Allowed:** no.

Devil's Breath

Aliento del Diablo

Maleficium, black magic of infernal origin.

- **Expiration:** Not applicable.
- **Duration:** Until the breath is expelled.
- **Components:** The breath of a demon.
- **Preparation:** The only thing which must be done is to breathe in a demon's breath.
- **Description:** The breath remains within the mage until he expels it, with the following limitation: if he enters a sacred locale (church, mosque, cemetery…), he suffers terrible pain, as if his lungs were on fire, which requires him to make a roll of VIT x1, x2, or x3, depending on the size or importance of the locale, to avoid writhing on the ground screaming from pain. Furthermore, while he retains the breath the mage's voice turns horribly grim and cavernous, which imposes a modifier of –25% on his Eloquence rolls, unless it is being used to intimidate or frighten another person (in which case he has a +25% modifier).

  If the mage expels the breath on someone — which he is able to do anytime he wishes — that person suffers the effects of a spell of infernal origin, chosen randomly or at the GD's discretion, but always pernicious.

  If the mage dies without expelling the breath, it is freed on its own accord and affects the closest person at the moment of death, or else it remains floating over the cadaver with the hope of affecting someone some incautious person, disappearing at the next dawn.
- **RR Allowed:** Not applicable.

Domination of Fire

Dominio del Fuego

Amuletum, white magic of folk origin.

- **Expiration:** The powers of the talisman are not lost with the passage of time.
- **Duration:** 1D10 minutes.
- **Components:** A gold plate, *liga de pescado* (a glue made from fish liver and cartilage), alum, vinegar, quicklime, sesame oil.
- **Preparation:** Melt all the ingredients together with the gold and, while the result is cooling, mold it into a circle. The talisman must be worn hanging from the neck, and is activated while touching the talisman with the right hand.
- **Description:** The mage can halt the advance of a fire or, if he wishes, direct it in another direction, but he can't use it to create a fire or extinguish one.

  If the mage uses the talisman against an *ígneo* (page 315), he can stop its advance, but if he wishes to make it retreat he must succeed at a roll of half or less of his total activation percentage: for example, if he had a 30% to activate the spell, he would be able to make an ígneo retreat only if he obtained a 15% or less on the roll. Furthermore, ígneos, despite being made of flames, can't be controlled nor destroyed with this spell, since they are creatures with their own volition.
- **RR Allowed:** Not applicable.

Expulsion

Expulsión

Maleficium, white magic of folk origin.

This spell is used to expel souls or other spiritual creatures that have possessed a body.

- **Expiration:** Not applicable.
- **Duration:** Permanent (as long as the victim doesn't become possessed again).
- **Components:** An object or prayer sacred to the mage's religion, such as a cross for Christians, a *tefillin* (a phylactery — a leather box with small parchments bearing verses from the Torah) for Jews, or recitation of the Shahada for Muslims.
- **Preparation:** To cast it, show the object or recite the prayer to the victim again and again, alternating with the spell's magical formulas, for as many minutes as the IRR of the creature possessing the victim. The casting roll has an additional –1% for each point of IRR the creature has above 100
- **Description:** The soul or spirit abandons the victim's body. If the activation roll fails, the mage receives 1D10 DP and the soul remains within the victim.
- **RR Allowed:** Not applicable

Gift for Words

Don de Palabra

Maleficium, white magic of folk origin.

- **Expiration:** Not applicable.
- **Duration:** 1D10 minutes.
- **Components:** Lupin beans, bread cooked with salt and yeast, honey, claret, an adolescent boy.
- **Preparation:** Put the boy on a diet of lupin beans, bread, and wine and gather his excrement which, mixed with the honey, is smeared on the throat of the person or animal that you wish to make speak, while reciting the words of the conjuring.
- **Description:** The target, whether it is a person or animal, can correctly understand and speak the mage's language, answering all his questions; though the potion does not force the target to tell the truth.
- **RR Allowed:** Yes.

Goetic Trap

Trampa Goética

Amuletum, black magic of folk origin.

This devious spell is used by powerful mages to protect their works. To cast it, the mage must know at least one other black magic spell, which is the one to be inscribed (spells of white magic can't be used with Goetic Trap, nor those spells of black magic, such as *Wings of the Evil One*, that are not "malicious").

- **Expiration:** Until it is destroyed.
- **Duration:** Once activated, it remains until the text is destroyed.
- **Components:** A pen from a black crow, blood of the mage, the components of the spell that is going to be written.
- **Preparation:** Alchemically treated all the components, except the pen, until they are reduced to a thick ink; use it with the pen to write the text of the enchantment with great diligence and care, in the hours when the stars are favorable for this operation (which may require an additional Astrology roll). When the time comes to finish the inscription, activate the trap by pronouncing the appropriate chant, while placing the *punto y final* (last period) of the text.
- **Description:** Any person with Magical Knowledge less than 25% who reads the text "auto-casts" the spell on himself. The victim has no right to an RR roll to avoid casting the spell, but may resist the effects of the spell itself (if the spell that allows it). The casting roll uses the IRR and CP of the victim. No component of any sort is needed, and the penalties for voice, hand gestures, or wearing armor do not apply. If the inscribed spell can be ended by means of its own components (for example, the clay figure used in *Maledíction*), the entire book is considered the object, not merely the page on which the spell is written.
- **RR Allowed:** No.

Hada's Veil

Velo de Hada

Amuletum, white magic of popular origin.

This spell replicates the illusion ability of *hadas* and *duendes*.

- **Expiration:** Until it is destroyed or torn up.
- **Duration:** 2D6 hours or until it is cancelled in some fashion.
- **Components:** Locks of hair of a hada or duende, gold thread, *polvo de hada* (fairy dust), butterfly wings, a lock of hair from a virgin.
- **Preparation:** First, make a cord at least two feet long with the hair and the rest of the components. To use it, tie a complicated knot around the neck with the cord, including a personal object, hair, or fingernail of the being he wishes to imitate (which must be alive), and pronounce the magical words of the spell.
- **Description:** The mage takes on the appearance of the being: height, weight, face, clothing, etc. All those who encounter the mage see and hear the mage as if he were actually the being he is imitating. But it must be remembered that the mage simply takes the appearance of the being and, as such, doesn't have its characteristics, skills, armor, etc., nor any of the powers or abilities of the being.

  The spell can be broken before its duration ends if someone performs an action that ruins the "facade" (for example, if the mage seems to have a sword in hand and someone "takes" it successfully, the veil falls and the spell is canceled), if *Elemental Powders* (page 190) are used on the mage, if the imitated being dies or if the cord comes untied from his neck.

  It is also possible to use the veil to imitate inanimate objects, but if used in this way, the mage can't move voluntarily or the spell ends.
- **RR Allowed:** Yes, for viewers.

Hatch Imp

Incubar Diablillo

Maleficium, black magic of infernal origin.

- **Expiration:** Not applicable.
- **Duration:** Until his "master" goes to Hell.
- **Components:** Egg of a black hen mounted by a black rooster, blood of the mage, beeswax.
- **Preparation:** After making a hole in the egg with a pin, prick your finger and let your blood enter the egg, then plug the hole with a little wax. Then place it in his your armpit so that the egg is warmed by your body heat. Perform the same operation every day for the next three weeks, keeping the egg under your armpit the rest of the time. Roll to activate the spell when the incubation period ends.
- **Description:** The egg hatches and a *diablillo* (see page 307) emerges, who remains with the mage, allowing him to cast Unguentum and Potio spells without needing to use components, as if he were an Irrational creature.
- **RR Allowed:** Not applicable.

Hex Ward

Guarda contra Maleficios

Amuletum, white magic of folk origin.

Unlike other talismans, this one is not created by the mage; an esmolet forges it and gifts it to a person he considers worthy, explaining how to use it.

- **Expiration:** This talisman is personal; its powers last while its possessor lives, and it can't be used by anyone else.
- **Duration:** One hour from its activation.
- **Components:** A ring forged by an *esmolet* (page 355) from a thick, used nail.
- **Preparation:** To activate the spell, touch the ring with the right hand and pronounce the invocation sentences taught by the esmolet.
- **Description:** The wearer of the ring is immune to any Maleficium spell cast by any being with an IRR of 150 or less. If the being who casts the spell has a higher IRR, the wearer of the ring is affected in the usual way, though he still has the right to an RR roll if the spell permits it.
- **RR Allowed:** Not applicable.

Hide of the Beast

Pellejo de Bestia

Unguentum, black magic of folk origin.

- **Expiration:** 3D6 days.
- **Duration:** 2D6 hours.
- **Components:** Fat of a hanged person, flesh of children less than one year old, black millet, fat and gall of the animal in question.
- **Preparation:** Slowly grind and mix all the components until a greasy, putrid paste is obtained, which must be spread over the entire body of the victim if success is wished.
- **Description:** The target, which can be the mage himself, begins an extremely painful transformation which lasts for 5 rounds. At the end of this time, the victim is transformed into the animal whose fat and gall were used as components (consult the characteristics of a series of animals on pages 398–399).

  This spell is dangerous, for if the mage rolls a Blunder, the victim remains forever transformed into the animal, unable to change back into a human being until a *Revoke Curse* spell (page 186) is cast on him.
- **RR Allowed:** Yes.

homunculus

Homúnculo (Homunculus)

Maleficium, white magic of alchemical origin.

- **Expiration:** Not applicable.
- **Duration:** A homunculus tends to "live" for between one and three years.
- **Components:** Mandrake root, blood of the mage, sulfur, saltpeter, the corpse of a bat, rat, serpent, or monkey.
- **Preparation:** Artificially create a creature, no more than one foot long, with the spell components, giving it live with your own blood. The time spent in fashioning it is calculated as if creating a talisman.
- **Description:** The mage breathes "life" into the homunculus, a very simple creature lacking most of the organs of living beings — such as a digestive tract or lungs — with a ridiculously tiny brain and unable to emit any sound. The homunculus consumes blood exclusively, whether from the mage — which subtracts 1 LP per feeding — or of animals, though it only feeds once every six days. It is a being that depends entirely on its creator to continue living, so that if the mage dies, the creature does so too less than an hour later. The empathy that exists between the two permits the mage to "see" the world through the eyes of the homunculus, and even order it to carry out simple missions, such as to steal a specific object or to introduce poison into a meal or drink.

  The exact form a homunculus takes is decided by its mage, based on the animal or animals that were used to create it: if he wishes it to have hands he must use a monkey; or a bat if he wishes it to fly. In game terms, the player may divide 45 points among the characteristics of Strength, Dexterity (if the creature has hands), Agility, Resilience, and Perception as he wishes, although Strength and Resilience can never be more than 10. Also, he can divide 75 points among some or all of the following skills: Climb, Discovery, Dodge, Fly. Hide, Jump, Listen, Run, Sleight of Hand, Stealth, Swim, and Track. If the mage has 75% or more in Alchemy, he can assign 60 points to characteristics and 100 for skills.
- **RR Allowed:** Not applicable.

Insanity

Demencia

Potio, black magic of folk origin.

- **Expiration:** 2D6 days.
- **Duration:** Permanent.
- **Components:** Lizard egg shells, vervain, rue, marjoram, wormwood, stale wine.
- **Preparation:** Mix all the components, crushing them properly, until an oily fluid with a sour taste and a strong odor is obtained.
- **Description:** The drinker immediately loses 3D6 points of both Culture and Communication. Furthermore, he periodically suffers (at least once per week) nervous convulsions and epileptic attacks, behaving as if he were possessed, while the attack lasts (never less than 5 minutes, nor more than 30).

  The victim can only recover his original points and completely be cured if the casting mage voluntarily ends the spell or dies, or if an *Expel Illness* spell (page 182) is cast on the victim.
- **RR Allowed:** Yes.

Invoke Djinn

Invocar a un Djinn

Invocatio, white magic of folk origin.

This spell is known only by Muslim mages, principally because a djinn invoked by anyone who is not a "true believer" becomes enraged.

- **Expiration:** Not applicable.
- **Duration:** The *djinn* (page 389) is required to carry out a service for the invoker, as long as he is of the Moslem religion and pronounces the *shahada*, the Islamic profession of faith.
- **Components:** Incense of five colors, essence of benjamin, oil of Solomon, perfumes.
- **Preparation:** To perform the invocation, climb onto a balcony, a terrace, or the top of a high mountain, once there, light the incense, sprinkle the oils, perfumes, and essences, and pronounce the appropriate words aloud.
- **Description:** The djinn appears before the mage in the form of a pillar of flame or a column of smoke until, little by little, it reveals itself in material form. If the mage doesn't pronounce the *shahada* ("There is no God but Allah, and Mohammed is his prophet"), the djinn can — and most certainly will — attack him; but if it is recited the djinn must perform a service for the invoker, from granting (and only one) one wish, to answering one of his questions. We remind the Game Director to take great caution with the player's wishes, especially those of the type "My wish is to have a million more wishes" or "I wish for eternal life", as the annoyed djinn will grant it in the most twisted and humiliating way possible; for example, if a character asks for eternal life, the djinn might change him into an indestructible statue.

  If the spell's activation roll fails, an *ifrit* (page 389) appears in place of the djinn, although the mage won't realize what is before him until he recites the profession of faith, at which point the infuriated ifrit attacks him.
- **RR Allowed:** Not applicable.

Iron Curse

Maldición del Hierro

Amuletum, black magic of folk origin.

- **Expiration:** It doesn't lose its powers with the passage of time.
- **Duration:** 1D6+2 rounds.
- **Components:** A sheet of rusted iron, human blood, stagnant water.
- **Preparation:** To fashion this talisman, the following operation must be repeated daily for the duration of its preparation: leave the plate in the stagnant water all day and dry it when night comes, then wash it with the blood while reciting the appropriate words. To use the talisman, the iron plate is held in the left hand and pointed at the victim.
- **Description:** The victim of the spell receives 1 DP per round as long as he carries any iron or steel object such as weapons, armor, shields, etc. The damage ceases when all iron is removed, and DP already received may be cured in the normal way. The victim has no right to an RR roll, since the spell is cast not directly against him, but upon the equipment he bears.
- **RR Allowed:** Not applicable.

Martyr's Mettle

Entereza del Mártir

Maleficium, white magic of folk origin.

This spell is based on a true case of the Inquisition, in which the accused demonstrated how ineffective the interrogation techniques were, since the torments he suffered seemed to cause him not the least pain. After a careful search, the inquisitors discovered three papers hidden on his person — one under his tongue — with the name of the Mage Kings.

- **Expiration:** Until the papers are torn or damaged.
- **Duration:** Until any of the papers are damaged, which, if care is taken, tends to last 2D6 hours.
- **Components:** Three small pieces of paper or parchment with the names of the Mage Kings.
- **Preparation:** The only preparation this charm requires is to hide the papers on your person and recite the litany of the conjuring.

- **Description:** The mage is completely immune to pain; torture doesn't affect him, and he won't fall unconscious if he loses LP, not even when they reach 0 or negative; although the other penalties remain, such as movement reduction or losing damage bonuses. Of course, the loss of sensation prevents the mage from perceiving the true damage he receives, and it is recommended that the GD keep the damage rolls hidden, so that the player doesn't know now many DP are lost to an attack, although he knows the part of the body that has received the wound. If the character or a companion spends an entire round examining the wound and are successful on a Medicine roll, they can determine approximately the DP that have been received at that location. Obviously, this spell won't save him from death, nor prevent him from gaining a Repercussion.

  Although this spell is very similar to *Soothing Liqueur* (page 187), it has a greater duration and, unlike Soothing Liqueur, doesn't produce any damage to the mage once the effects have ended.

- **RR Allowed:** Yes.

Misfortune

Infortunio

Maleficium, black magic of infernal origin.

This spell is a variant of *Malediction* (page 177), and is prepared in exactly the same way.

- **Expiration:** Permanent until the spell is broken.
- **Duration:** Until the victim dies or the spell is broken.
- **Components:** A clay figure, hair or nails from the victim, a leper's blood, stagnant water, sulfur, a knife that his killed a human being, *basilisco* blood.
- **Preparation:** Insert the hair or nails of the victim into a clay figure made for that purpose, and leave it to dry in the sun, wetting it from time to time with the leper's blood, stagnant water, and basilisco blood, while reciting the appropriate magical words. Finally, powdered it with sulfur, and make an incision with the knife while reciting the final exhortation.
- **Description:** The victim is cursed with permanent bad luck, which means that any factor that relies on luck is always unfavorable to him: any roll against his Initial Luck percentage automatically fails; or if the GD makes a roll to choose the victim of an unfortunate event (for example, which of the PCs a furious demon attacks), it always applies to the cursed person.

  Further, his Current Luck is reduced by as many points as the caster's Initial Luck; his chance of rolling a blunder is doubled — if it is normally 96–100, it is now be 92–100 — and his chance for a Critical Hit is reduced by half (rounding up) — if it was a 01–05 it is now be a 01–03. The only way of ending this spell is by using the *Revoke Curse* spell (page 186).

- **RR Allowed:** Yes.

San Cipriano's Curse

Maldición de Cipriano

Unguentum, white magic of folk origin.

According to legend, the invention of this little-known spell is attributed to San Cipriano.

- **Expiration:** 1D3 months.
- **Duration:** Instantaneous.
- **Components:** Salt, an altar stone, white wine, spring water, a seashell, mugwort, a jet stone.
- **Preparation:** To fashion it, reduce all the ingredients to powder and carefully mix them until obtaining a pasty substance, which must be dried by the light of the moon. To use it, throw the powders over the victim while reciting the appropriate words.
- **Description:** The victim loses all his Concentration Points. Further, if the activation roll is a critical success, the victim also receives a number of Damage Points equal to the number of black magic talismans and doses of unguents and potions he carries; ignoring any type of physical armor, but not magical ones, such as auras and the like. This spell is especially effective against *Sombras*, those demon elementals of darkness. If the spell is successfully cast on one (which is harder than might be supposed), the sombra is banished immediately to Hell, unable to return until the following full moon.
- **RR Allowed:** No.

Sorcerer's Refuge

Refugio del Hechicero

Maleficium, white magic of folk origin.

- **Expiration:** Not applicable.
- **Duration:** One lunar year.
- **Components:** Blessed charcoal, twelve baked clay candlesticks, twelve white candles, a bronze brazier, rue leaves, saffron, mugwort, aloe, wolfsbane, juniper, a sacred herb of the magician's religion (Christians use rue, Muslims aloe, and Jews myrtle), a jar or jug.
- **Preparation:** Draw a circle with the piece of blessed charcoal on the floor of a dwelling or room — it must be a place bounded by walls of some sort, though need not have a roof. Place the twelve candles in the candlesticks in the center of the circle, along with the lit brazier with the herbs. After carrying out a series of rituals, place the ashes from the brazier in the jug together with the sacred herb.
- **Description:** The spell cancels any *Cursed Dwelling* spell (page 181) which has been cast on the place. Further, all those who dwell in the house gain a bonus to their RR rolls to resist black magic spells, equal to the mage's percentage chance for casting this spell, as long as they are within the enclosure. The spell ends when a lunar year has passed, or if the vessel containing the ashes and herb is broken.
- **RR Allowed:** Not applicable.

Soul of the Statue

Alma de Estatua (Anima Statuae)

Amuletum, white magic of alchemical origin.

- **Expiration:** The talisman doesn't lose its powers as long as the symbols written in gold ink aren't erased.
- **Duration:** 2D6 rounds.
- **Components:** A sheet of tin, evergreen flowers, gold ink, snail slime.
- **Preparation:** Buff the tin sheet with the snail slime, rubbing softly but persistently, until it is perfectly polished. Meanwhile, leave the flowers in the gold ink until they pass all their essence into it. Finally, carefully write various alchemical symbols on the tin sheet, covering its entire face. To use the talisman, take the plate in the right hand and aim it at the targets of the spell.
- **Description:** A number of living beings equal to 10% of the mage's IRR, rounding up, can be rendered completely immobile — for example, if he has an IRR of 75%, he is able to immobilize 8 creatures. Creatures with an IRR of 100 or higher are immune to the spell. While the spell's effects last the targets won't be able to move, no matter how slight: not even blink; and they'll remain in the posture or pose they had when the spell was cast. If they are in the air — jumping, for example — they simply fall to the ground.
- **RR Allowed:** No.

Starry Blade

Filo Constelado (Acies Constellata)

Amuletum, white magic of alchemical origin.

- **Expiration:** Until it is destroyed.
- **Duration:** 2D6+1 rounds.
- **Components:** Gold, silver, iron, mercury, tin, lead, copper, Damascus steel, electrum — all of the best possible quality — *Miracle Ink* (page 185); Craft (Swordsmith) skill at least 70%.
- **Preparation:** Refine the metals to fashion a bladed weapon, taking care to work each metal at the when its planet is most propitious. This requires an Astrology roll, since the metals must be melded into a very special cosmic equilibrium: a failure in this roll ruins the entire work. Furthermore, this involves so delicate an operation that it requires double the normal time to fashion the weapon, and the work cost rises to 250 times the price of a weapon of this type (multiply the weapon's normal cost by 250).
- **Description:** Once the weapon is finished, it has the following characteristics:
  - † With such excellent manufacture, the different metals combined so skillfully, and the magical symbols engraved without obscuring the beauty of the blade, make the weapon a very unusual and striking object. Any person who makes a Magical Knowledge+25% roll recognizes that they are dealing with a magical object.
  - † The blade is much lighter than weapons of its type — reduce the minimum Strength required to wield it by 2 — but the weight is distributed along the blade in a strange way, which means that positive damage modifiers for having a high characteristic are not taken into account, although penalties for having low ones are.
  - † The weapon demonstrates its true worth when the spell is activated. The Starry Blade is it created to be used against supernatural beings, and is synchronized with the powers and influences of the planets. The blade gives off a slight silvery glow which is visible only to persons or creatures with an IRR of 100 or greater, and is considered a magical weapon, which can damage all beings that can only be affected only by magic, while the spell lasts. Furthermore, it ignores any type of magical armor — such as those worn by some demons — and the protection offered by magical auras, whether natural to the creature or due to some spell. Finally, if the attack roll is half or less of the attacker's percentage, he is able to compensate for the abnormal balance and add his damage bonus to the attack.
- **RR Allowed:** Not applicable.

Strigiles Curse

Maldición de Strigiles (Maledictum Strigilis)

Maleficium, black magic of alchemical origin.

Strigiles is a robust magical plant, created by the famous Polish-Jewish alchemist Ben Perucho; with sharp, stinging spines and the ability to grow anywhere without having to take root.

- **Expiration:** Not applicable.
- **Duration:** Six days.
- **Components:** Strigiles seeds, a piece of cloth that has been worn by the victim, a fire of heather wood.
- **Preparation:** To cast this curse, burn the seed and the cloth at the same time, uttering the name of the victim aloud.
- **Description:** The victim finds strigiles spines painfully piercing his skin every dawn, hidden within his clothes. If nothing is done to remedy this, he'll die at dawn of the sixth day with a thorny tangle of strigiles encircling his neck. The only way to avoid it this, once the spell has been activated, is by using an *Expulsion* spell or the *Exorcism* ritual on the victim.
- **RR Allowed:** Yes.

Summon Demon Elementals

Invocar Demonios Elementales

Invocatio, black magic of infernal origin.

This spell is really six different spells to invoke the six demon elemental entities: *gnomos*, *ígneos*, *íncubus/súcubos*, *ondinas*, *silfos*, and *sombras* (pages 315–317), each with its own set of components and unique preparations which must be learned separately, although they have rules in common. Each type of elemental demon is under the command of a specific demon, so won't be under the command of the mage who invokes them if he has not previously been given power over them; for example, sombras are subject to the orders of *Agaliaretph*, and if this demon has not granted power to give orders to sombras to the mage, they'll never obey him, even though he has summoned them; possibly they'll attack him for bothering them without cause, though there is always the chance to negotiate with them to render service. If the mage *does* have power over them (normally only having been given power over one or two individual elementals, not over a whole army), once the first invocation is performed, future invocations are much simpler; the specific elemental demon appears whenever the mage pronounces his name and makes the spell's casting roll.

You can see a list of elemental demon names in *Chapter VIII* (page 318).

Summon Gnomo

Invocar Gnomos

- **Expiration:** Not applicable.
- **Duration:** The gnomos remains no more than one hour on the surface.
- **Components:** Gold dust or, even better, molten gold.
- **Preparation:** Pour the gold into a fissure in the ground inside a cavern, the deeper the better. Any subterranean hall or room can serve as well, as long as it is more than 100 years old.
- **Description:** The named gnomo immediately appears before the mage. Unless the mage has direct control over it, granted by *Surgat*, the gnomo won't obey any order, though it may be willing to negotiate a deal with the mage, intending to trick him if at all possible.
- **RR Allowed:** Not applicable.

Summon Ígneo

Invocar Ígneos

- **Expiration:** Not applicable.
- **Duration:** The being stays until the mage releases it, or until the first cockcrow.
- **Components:** A fire (the bigger, the better), *salamandra* blood, sulfur, red wine.
- **Preparation:** Toss the salamandra blood, sulfur, and wine into the fire, pronouncing the proper exhortations.
- **Description:** The fire comes to life and changes into the named ígneo, which won't obey the orders of the mage unless he has received control over it from the hands of *Frimost*.
- **RR Allowed:** Not applicable.

Summon Íncubos or Súcubo

Invocar Íncubos y Súcubos

- **Expiration:** Not applicable.
- **Duration:** The creature remains until dismissed by the spell's caster, or until the first bell of morning is heard.
- **Components:** A bull's phallus, the semen of a male goat.
- **Preparation:** Anoint the phallus with the goat semen and shake it while performing the ritual in the direction of the four cardinal points, in the interior of a house at night (it must never be done in the open nor by day).
- **Description:** The named íncubo or súcubo — whichever the mage has invoked — appears in the room, coming out of the shadows. If the mage doesn't have dominion over it, granted by *Masabakes*, the demon won't follow his orders.
- **RR Allowed:** Not applicable.

Summon Ondina

Invocar Ondinas

- **Expiration:** Not applicable.
- **Duration:** The ondina won't return to the water's depths until released by the mage, or until it hears the first birdsong.
- **Components:** A black cat, holy water, the corpse of an unborn child.
- **Preparation:** Baptize the cat with a good amount of the holy water, giving it a Christian name. Then drown the cat in the same water of its baptism. Bind the animal's remains to the unborn child and toss them into the water.
- **Description:** The named ondina immediately appears in the water with all its power. Unless the mage has received authority over it at the hands of *Silcharde*, the ondina won't obey him.
- **RR Allowed:** Not applicable.

Summon Silfo

Invocar Silfos

- **Expiration:** Not applicable.
- **Duration:** The silfo remains until it is released by the mage, or until the first ray of the sun.
- **Components:** Feathers of a white dove, gold powder.

- **Preparation:** Make this invocation at night, at the top of a tall mountain or any elevated place where the wind blows strong. To bring it about, throw the feathers and gold powder into the air while saying the proper exhortations.
- **Description:** The wind takes on the form of the named silfo, which obeys the mage only if he has previously received control of it from the hands of *Guland*.
- **RR Allowed:** Not applicable.

Summon Sombras

Invocar Sombras

- **Expiration:** Not applicable.
- **Duration:** The sombra remains for the least possible time, unless the mage can exercise dominion over it.
- **Components:** A young virgin maiden (between 13 and 15 years old), a silver knife, the blood of a dead mage.
- **Preparation:** This invocation can only be done once midnight has passed. To do it, perform a parody of the mass in an unconsecrated chapel, during which Satanic prayers are chanted. When it comes time for communion, cut the girl's throat with the silver knife — avoiding killing her in the act, since she must be drowned in her own blood. While she convulses, take a swallow of the dead mage's blood, and pour the rest over the girl's head.
- **Description:** One of the shadows of the chapel takes the shape of the invoked sombra. As is the case with the other elementals, only if the mage has power over them, received at the hands of *Agaliaretph*, can he give orders to the shadow.
- **RR Allowed:** Not applicable.

Whispered Secrets

Susurro de los Secretos

Invocatio, white magic of folk origin.

- **Expiration:** Not applicable.
- **Duration:** One question per night.
- **Components:** Fresh, clean water; wheat bread, red wine, salt.
- **Preparation:** Close yourself in a secret, quiet location, which you have personally cleaned and put in order. Place a table in its center, and put the components on it, separated as food and drink. Next recite the appropriate exhortations, activating the spell; wait without drowsing, in total darkness.
- **Description:** After a little while (3D10 minutes) the mage will notice a presence consume the food and drink, and then give thanks in a weak, whispering voice. The mage may then ask a specific question, which can be answered with a single word or short phrase — you know, nothing like, "What is the meaning of life?" — to which the voice immediately responds with a concise, specific answer, without going off on tangents or giving counsel; what the mage does with the answer is not its business. The presence then leaves and can't be invoked again until the next night. It won't answer two types of questions: the first is about future events — "Who will be my husband?" for example — since the presence doesn't seem to know what will come to pass and therefore can't give any answer; and the second type is those intended to learn about the nature of the presence — "Who are you?" is an apt example — which it won't even answer, so that the true identity of the presence continues to be a mystery, hiding whether it is a malicious or beneficent spirit.

  In any case, the mage must take care in casting the spell, since if he gets a Blunder on the activation roll he ages by one year.
- **RR Allowed:** Not applicable.

Wisdom

Sabiduría (Scientia)

Potio, white magic of alchemical origin.

- **Expiration:** 2D6 days.
- **Duration:** 1D4 days.
- **Components:** Hemlock, heated red wine, liquid mercury.
- **Preparation:** Thoroughly mix all the components, without allowing them to cool, until a reddish drink with a strong odor of urine is obtained.
- **Description:** Whoever ingests the potion is able to use talismans even if they don't know the spells that activate them; on the other hand, it is still necessary to make the activation roll for the spell, with the corresponding penalties for its *vis*. Once the spell ends, the drinker suffers 1D6 DP due to the severe intoxication caused by the drink; damage that can be recovered only by complete rest.
- **RR Allowed:** Yes.

Spells of Vis Sexta

Spells of the Sixth Magnitude

Aquelarre

Aquelarre

Invocatio, black magic of infernal origin.

This spell is really six different spells for invoking the six major demons (page 291 and following); each one must be learned separately and has its own components and unique preparation, although they all have some rules in common.

Aquelarres are parodies of the mass, and must be carried out at a precise hour and minute, for which the mage must have made a previous Astrology roll — which could possibly be done in secret by the GD — if this roll fails, the mage carries out the aquelarre, but nothing comes of it. In the event that

he blunders it, the demon considers the chosen hour a blasphemy and punishes the mage in the worst way he can.

Failure is not a pleasant option when casting an aquelarre, but if all goes right the mage loses his soul as soon as the named demon appears, becoming a slave of the demon, and he is assigned a task to perform as proof of loyalty to his new master. Consult the description of the aquelarres below to see some examples. In exchange for all this, the demon grants between one and three demon elementals to follow the mage's orders. Furthermore, the mage will be able to invoke his infernal lord simply by asking for his aid, without needing to perform an aquelarre: he must spend all his CP and make a roll of 5% of his actual IRR — for example, if he had an 80 IRR, it would be 4% — if he is successful, the demon appears on hearing the call of his slave.

After the aquelarre it is expected that the mage, besides abjuring his faith permanently, worships the demon regularly; celebrating more aquelarres in his master's honor and carrying out all he gives.

It is not possible to worship more than one demon at the same time; if a mage who is at the command of one demon tries to invoke another, he'll be destroyed in the act.

Aquelarre of Agaliaretph

Aquelarre a Agaliaretph

- **Expiration:** Not applicable.
- **Duration:** Agaliaretph is on Earth for the least time possible.
- **Components:** The mage's firstborn son.
- **Preparation:** Deliver up to Agaliaretph your firstborn son, in the middle of a complicated ceremony in which there must not be the slightest light.
- **Description:** Agaliaretph presents himself, coming from the darkest shadows nearby. Agaliaretph has the *sombras* (page 317) at his command, and some of the proofs he likes to impose on his adorers are:
  - † The mage loses his shadow.
  - † The mage's footprints leave burns in wood.
  - † The mage sweats blood.
  - † The mage's hands become grotesquely deformed, as if they were the claws of an animal or savage beast. His Dexterity and the skills that depend on it are reduced by half; but the damage caused by the Brawling skill becomes 1D6 plus his bonus.
  - † The mage's tongue is cleft.
  - † The mage immediately ages 2D10+5 years (consult the *Aging* rules on page 106).
- **RR Allowed:** Not applicable.

Aquelarre of Frimost

Aquelarre a Frimost

- **Expiration:** Not applicable.
- **Duration:** Frimost won't remain on Earth more than 1D3 hours.
- **Components:** Six victims, a great bonfire made with pine wood, odorous oils and incenses, a minimum of ten participants assisting in the aquelarre.
- **Preparation:** Burn the six victims alive while the oils and incenses are tossed on the fire, all accompanied by the blasphemous songs of the aquelarre's participants. At the moment that the victims die, the participants begin to perform the *Danza del Cuchillo* (Dance of the Knife), in which they wound themselves with stilettos while screaming and dancing in an increasingly savage way.
- **Description:** Frimost presents himself at the climax of the ceremony, arising from within the flames. Frimost controls the *ígneos* (page 315), and the proofs of loyalty he imposes on his followers are like following:
  - † The mage must torture and murder the person he loves most.
  - † The mage must assassinate a saintly person.
  - † The mage must provoke a bloody fight that ends the life of at least 15 people.
  - † The mage must become hated and feared by at least 100 people.
  - † The mage must kill the person whom Frimost designates, using only fear and terror.
- **RR Allowed:** Not applicable.

Aquelarre of Guland

Aquelarre a Guland

- **Expiration:** Not applicable.
- **Duration:** Guland can't remain on Earth more than an hour.
- **Components:** A victim of a social class much higher than the mage's.
- **Preparation:** Torture the victim very slowly, making his suffering as great as possible. At least one other person must help perform the aquelarre.
- **Description:** Guland presents himself in the midst of the victim's agony, seizes him, and tears him to pieces. Guland controls the *silfos* (page 317) and tends to impose proofs of the following types:
  - † The mage must cause the simultaneous death of at least 50 people by poisoning or disease.
  - † The mage must cause the moral and physical ruin of a person who trusts him blindly.

† The mage must find an *Agote* (page 353) as quickly as possible, to infect him with leprosy.

† The mage must voluntarily renounce using any type of healing spell; they'll no longer have any effect on him.

† The mage consecrates his fate to Guland, permanently losing all his Luck Points in the process.

- **RR Allowed:** Not applicable.

Aquelarre of Masabakes

Aquelarre a Masabakes

- **Expiration:** Not applicable.
- **Duration:** Masabakes remains on Earth for 1D6 hours, during which time she must be extolled repeatedly.
- **Components:** No less than twenty men, women, and animals.
- **Preparation:** Participate in an unbridled orgy with all the participants, as perverse and amoral as possible.
- **Description:** Masabakes manifests herself to take part in the orgy. She controls the *íncubos* and *súcubos* (page 316), and the proofs of loyalty her followers tend to carry out include:
  - † The mage must seduce a person chosen by Masabakes herself. The victim tends to be a person of chaste and pure morals, and could even be of the same sex as the mage.
  - † The mage must prostitute someone who has consecrated her life to God.
  - † The mage must take as a vow and demonstration of adoration to copulate only with animals, with children who are, at most, ten years old; or with the elderly who are of at least 55 years old.
- **RR Allowed:** Not applicable.

Aquelarre of Silcharde

Aquelarre a Silcharde

- **Expiration:** Not applicable.
- **Duration:** Silcharde won't stay on Earth more than an hour.
- **Components:** Six victims.
- **Preparation:** Make the victims immolate themselves; sacrificing themselves voluntarily, killed by their own hand, although nothing prevents their being drugged, deceived or spellbound to do it.
- **Description:** Silcharde appears in a cloud of dark vapors at the death of the final victim. Silcharde controls the *ondinas* (page 316), and the proofs of loyalty he demands from his followers include:
  - † The mage must become, within a specified time, the leader of a large group of people (at least 300).
  - † The mage must become servant of a person of higher social level than his own and subvert their roles to such an extent that his master turns into his slave.
  - † The mage must bend a person chosen by Silcharde to his will and absolute caprice.
  - † The mage must cause the simultaneous drowning death of at least 50 people.
  - † The mage must deceive a person chosen by Silcharde, so that he dies by his own hand.
- **RR Allowed:** Not applicable.

Aquelarre of Surgat

Aquelarre a Surgat

- **Expiration:** Not applicable.
- **Duration:** Surgat won't stay on Earth for more than 1D3x10 minutes.
- **Components:** A heap of gold, in the form of coins, jewelry, luxury items, etc.
- **Preparation:** Carry out the aquelarre alone, in a location where a lot of gold has been accumulated, and call for Surgat out loud six times.
- **Description:** Surgat appears in the midst of golden clouds. Surgat controls *gnomos* (page 315) and tends to impose proofs of loyalty of the following type:
  - † As a demonstration of adoration, the mage must always wear a dog collar fashioned of gold around his neck.
  - † The mage must periodically consecrate significant quantities of wealth to Surgat, who collects them using his gnomos.
  - † The mage must steal a sacred treasure chosen by Surgat himself.
  - † The mage must voluntarily allow part of his own body, chosen by Surgat, to be transformed into gold, which makes it unusable.
  - † The mage must always display his wealth ostentatiously, in whatever circumstances surround him, or the environment in which he finds himself.
- **RR Allowed:** Not applicable.

Armor of the Devil

Armadura del Diablo

Amuletum, black magic of infernal origin.

- **Expiration:** Until the armor is successfully exorcised (with the *Exorcism* ritual or with the *Expulsion* spell).
- **Duration:** It is permanent once activated.
- **Components:** Lead transmuted into the best of metals using the *Transmutation of Metals* spell (page 209), at least 75% in Artisan (Blacksmith), a knife that has killed only

innocents, the sacrifice of seven virgins of pure heart, a master blacksmith, demon's blood, ashes of a bruja (or brujo), cursed dirt, a relic of an *ánima errante* (page 361) as long as it is metal.

- **Preparation:** Convince a master blacksmith — an artisan with 95% or more in Artisan (Blacksmith) — by deception, magic, bribery, or blackmail, to help make a suit of armor forged with the metallic components of the spell, giving it form and decorating it with intricate figures — the mage is in charge of detailing the magical symbols hidden inside the armor. Once this is achieved, find a secret location and dig a large hole; kill the blacksmith with the knife and place the armor in the hole with his body, then fill the hole with the virgins' and demon's blood, and finally add the cursed dirt. Once the entire ritual is finished, fashion a complicated magical sign with the ashes on the earth, to draw the darkness to that point. The armor created may only be a coracina, a cota de placas, or an arnés, with an appropriate helmet.
- **Description:** Once the armor is activated, it can be used by anyone, retaining its benefits and detriments until its "expiration." The armor has the following powers:
  - † For each 1% above 100 in IRR the wearer has, the penalties imposed by the armor on the various skills or the casting of spells are reduced by –1%, until they are completely removed.
  - † All Repercussion rolls the wearer is subject to are reduced by 1.
  - † The chance of attackers achieving a critical success against the wearer are reduced to half.
  - † For each LP the wearer loses, the armor recovers 2D6 points of Durability.
  - † Each night, the armor recovers 1D10 points of Durability (2D10 if it is a moonless night), without needing to have it on.

Of course, wearing the armor also causes the following disadvantages:

- † If the user dies while wearing this armor, he makes a roll against his RR minus the highest IRR of any souls that already trapped in the armor. If this RR roll fails, the wearer's soul becomes trapped in the armor, adding his most negative features to the armor's overall personality.
- † If he doesn't pass an RR roll upon donning it, the wearer gains the *Disorder (Quick to Anger)* Bane while he wears it. Furthermore, all Banes or negative character traits of a psychological nature that the wearer already has are aggravated (they cause more ruin, more greediness, more misogyny, etc.). If the armor has previously trapped a soul, the GD may add more Banes. If the

wearer is required to make a Temperance roll to avoid falling into this negative behavior, do so at half its normal percentage.

† When worn on sacred ground (churches, cathedrals, cemeteries, etc.), the armor weighs double, and the penalties to skills and to the use of magic double (although they are still reduced by high IRR).

† In the event that the wearer blunders a magic or RR roll while wearing the armor on a moonless night, he has to make an RR roll with a penalty equal to the greatest IRR–100 of the souls that have been trapped in the armor (if the greatest IRR were 125, for example, the penalty would be –25%); if he fails he is possessed by a bloodthirsty killer; that disappears only when he has killed all living beings present at the moment of the roll, whether they are friends or enemies, his own death, or with the coming of dawn; whichever occurs first.

† If the armor is not worn on a moonless night, there is the possibility that it animates itself: make an IRR roll for each soul that is trapped within it, and if any gains a critical success, the armor animates as if it were occupied, taking on the personality of the soul that rolled the critical success, exercising his very worst side. When it is encountered in this state, the armor has no LP, only Durability points, so the only way of inactivating it is by reducing its total points of Durability to 0 — in this case, all DP received reduce its Durability points by the same amount — hoping for dawn, or managing to decapitate the helmet from the rest, whether by general combat or by rolling a critical success directly to the head.

The only way to completely destroy the armor is casting a number of *Exorcism* rituals or *Expulsion* spells; one for each trapped soul plus an additional one for the armor itself. There is no other possibility of doing away with it: if it is crushed, it reforms bit by bit; any attempt to melt it down fails, only managing to make it red hot, etc.. Using holy water on it that causes the same damage as to a demon, but only the armor receives damage to its Durability points, not its wearer.

- **RR Allowed:** Not applicable.

Awl of Invocation

Punzón de Invocación

Amuletum, black magic of infernal origin.

- **Expiration:** Until it is destroyed.
- **Duration:** Special.
- **Components:** Relic of an *ánima errante*, filings from an executioner's axe, three pearls reduced to powder, earth from a *Gate to Hell* (page 237) or from a place where an aquelarre has been performed.
- **Preparation:** Heat all the components until they melt, and mix, then leave to cool slowly while giving them the shape of an awl. This talisman does not need to be activated, and its effects can be used constantly.
- **Description:** If this awl is used to draw a magical circle during an invocation of demon elementals, it will allow leaving out one of the material components required by the invocation (which makes it especially useful for invoking shadows, because no physical component is needed at all). If the mage uses all the usual components for a spell, plus the awl, he gains a bonus to the spell's activation roll equal to his total CP (without including those that are affected by spells like the *Bruja's Ointment*).

  If used during an *Aquelarre* or *Minor Aquelarre*, the awl must be used to sacrifice a virgin girl.
- **RR Allowed:** Not applicable.

Basilisk Ring

Anillo de Basilisco

Amuletum, black magic of folk origin.

- **Expiration:** Until it is destroyed.
- **Duration:** Special (consult the description).
- **Components:** Bone of a *gorgona* (page 308), an eye and blood of a *basilisco* (page 382), and the ragged clothes of an *agote* (page 353).
- **Preparation:** Create the foundation of the ring with the gorgona bone; treat the eye alchemically using the blood and the rags reduced to threads until it takes on the appearance of a gem. Finally, mount the eye on the ring during a moonless night.
- **Description:** This spell doesn't require activation and has no special power in itself; the utility of the ring is that it can be used for casting any spell that requires a component from a basilisco, such as *Evil Eye* (page 182).
- **RR Allowed:** Not applicable.

Binding a Djinn

Encadenar a un Djinn

Maleficium, white magic of popular origin.

This spell requires great knowledge about the Koran and its precepts, so there are few Christians or Jews who manage to learn it or carry it out in a correct fashion.

- **Expiration:** The spell is complete in the act.
- **Duration:** Until the object in which the djinn is imprisoned is destroyed.
- **Components:** A protective amulet (a medallion of gold or silver with the Seal of Solomon engraved on it), the object in which to imprison the djinn.
- **Preparation:** First, find a *djinn* (page 389), protecting yourself from its rage using the amulet. Next, initiate a battle of wits with it until it swears by the name of Allah — in game terms, an opposed roll of the Eloquence

skill between the mage and the djinn — and, if the mage wins, another opposed toll of Theology (Islamic). If you win the duel of wits, the djinn is compelled to enter the object. The spell is cast when the djinn enters the object.

- **Description:** The creature is imprisoned in the object and can't leave unless the object is destroyed. Some classical examples of objects with imprisoned djinn are:
  - † A mirror or a closed bottle of crystal: The djinn can respond to one question daily, whatever it may be, and always answer it with the truth (in game terms, this is like using a *Clairvoyance* or *Whispered Secrets* spell). However, nothing prevents the djinn from giving the most cryptic answer possible.
  - † A carpet: The object gains the power of the *Wings of the Evil One* spell.
  - † A statue shaped like a person, animal, or beast: It comes to life when the mage orders it, animated by the spirit of the djinn.
  - † A weapon: When the mage wields it, it adds a +50% bonus to the appropriate Arms skill.

  The GD and player together may design other types of objects to be occupied by a djinn, but the GD, who always has the last word, must take care that it not imbalance the game too much, and that it not break the atmosphere of the same.

  If he wishes, the mage may negotiate the djinn's freedom from the object in exchange for its conceding three wishes — but only three; nothing like: "my final wish is to have three more wishes". The djinn is allowed to leave the object and depart, but it must return when the mage calls it to fulfill his wishes. Unlike what happens in the *Invoke Djinn* spell, the creature endeavors to complete the wishes without malice or double intent, as long as it doesn't feel mocked by a mage who demands impossible tasks or tries to take advantage of it.

  If the mage rolls a blunder during activation of the spell or during the duel of wits, *he* will be bound to the djinn by the vow before Allah, and the djinn can order him to carry out suicidal service, or an impossible task, with the possibility of becoming cursed by God — see the Bane *Cursed by God* on page 67 — if he doesn't carry it out.
- **RR Allowed:** Not applicable.

Black Mass

Misa Negra

Maleficium, black magic of infernal origin.

- **Expiration:** Not applicable.
- **Duration:** The request is granted there and then.
- **Components:** An apostate priest, a beautiful woman, two small golden candlesticks, a black candle made from the fat of a hanged person, a consecrated chalice, an unborn child, blood of a baptized child younger than one year.
- **Preparation:** Have the priest to perform a parody of the mass using the naked body of the woman as an altar, performing a blasphemous communion using the flesh and the blood served in the sacred chalice. During the ceremony, chant the appropriate magical psalmodies, raising a petition directly to Lucifer; a petition that has lecherous ends, to attain success, to destroy a person or simply to amass more riches and power.
- **Description:** The mage's petition is granted on the spot and, of course, causes his eternal damnation. If the mage makes a "benign" petition (and the task of deciding what might be a benign petition is left to the GD) or a blunder is obtained on the spell's casting roll, all those persons who assist in the mass (the mage, the priest, the young woman, etc.) perish in a particularly horrible way.
- **RR Allowed:** Not applicable.

Brass of Tidings

Latón de Nuevas

Amuletum, white magic of folk origin.

- **Expiration:** Not applicable.
- **Duration:** Permanent.
- **Components:** Virgin wax, cinnabar, a slab of white marble, garlic, incense, bramble thorns, a piece of polished brass.
- **Preparation:** Rub the marble slab with garlic and knead the wax and cinnabar on it, making a figure from the result, and insert two grains of incense into it. Next pierce the figure with as many thorns as years the mage has known the victim of the spell, and finish by placing the piece of brass in the chest of the figure. Leave in the open air for eight days, reciting the appropriate words every day at dawn.
- **Description:** The piece of brass is linked to the person in question, and reflects his condition at every moment: if the brass shines, it means that the person is in good health; if it turns dull, it means the person is ill or suffers some grave problem; if it tarnishes, it means the person has died. If the mage wishes to gain some more concrete information, he can sleep all night with the piece of brass hanging around his neck: he'll dream about the target during the night. The target of the spell has no right to an RR roll, since this spell doesn't affect him directly.
- **RR Allowed:** Not applicable.

Bruja's Curse

Maldición de la Bruja

Amuletum, black magic of infernal origin.

This spell is the most feared power of brujas, since with it they ruin crops, poison livestock, create tempests, make animals abort, etc.

- **Expiration:** Until the pot is broken.
- **Duration:** Special.

- **Components:** An earthenware pot with earth from a *Gate to Hell*, *Bruja's Ointment* (page 198), the remains of an unborn child, sulfur, mandrake, laurel, cherry, belladonna, black hellebore (all of the herbs must have been gathered on the night of a full moon), and blood of an demon elemental (see below).
- **Preparation:** Enchant the pot with the rest of the components, then bury it during a moonless night in the area to be hexed. Next, intone the proper words to activate the spell.
- **Description:** A curse covers the entire area that is visible from the spot where the pot was buried. The specific effect of the hex will vary according to the type of blood used as a component:
  - † *Silfo* blood: Causes winds and great electrical storms. Every ten minutes, anyone exposed to the storm must make a roll of Starting Luck with a bonus of +50% (only +25% if wearing any type of metal armor). If this roll fails, he is struck by a bolt of lightning, causing 3D6 DP (if the damage causes a Repercussion and the victim is wearing metallic armor, the roll to determine the type of Repercussion gains +1 for each 5 DP received). Furthermore, any type of physical action carried out while exposed has a penalty of –25% due to the force of the wind.
  - † *Ondina* blood: Causes tempests — as much at sea as on land — hail, and heavy snows. Besides the extreme cold, everyone who spends more than 10 minutes in the hailstorm has to make a Luck roll with a modifier of +50%; if it fails, the hail falls with such intensity that it causes 1D6 DP.
  - † *Gnomo* blood: Causes earthquakes, ruins crops, and poisons pasture land. During the earthquakes, a Luck roll must be made with a modifier or +50% or the force of the quake causes 1D6 DP. Furthermore, any person who eats any product that has been grown in the area has to make a roll of VIT x3 or suffer a strong belly ache for 1D6 days, which imposes a penalty of –25% to all actions that are carried out during this time.
  - † *Ìgneo* blood: Makes fires and hearths of the area burn very low and heat even less, but as soon as more firewood or coal are added, they revive uncontrollably, causing a fire hazard. It can also generate an extreme heat wave.
  - † *Incubó* or *sucubó* blood: Causes a wave of abortions, impotence, or uncontrollable lust (or even all at the same time).
  - † *Sombra* blood: Animals and people give birth to Hellspawn, a plague extends over the area (cholera, smallpox, etc.) and it even rains frogs,

  If the blood of a greater demon (whether major or minor) is substituted for that of a demon elemental, the effect of the curse may combine more than one of the previous effects.

  The duration of the spell depends on the type of curse created: tempests last between an hour and all night, the others may take from one to several days to fade. If the mage spends double the Concentration Points (10 CP instead of 5), wounds himself, and lets the blood drop on the spot in which the pot is buried, the spell is activated again, this time with a random effect, and lasts until the mage heals the wound, although the 10 CP spent do not recuperate while the spell remains active.

  As we have already said, the radius of effect of the curse extends from the spot where the pot is buried to the line of the horizon, although it can be extended a bit further by creating more talismans and burying them at a sufficient difference that their reach is increased. If this is done, the mage recites the spell over only one of the pots, but has to spend double the CP to activate them all (again: 10 CP).
- **RR Allowed:** Not applicable.

Condemnation

Condenación

Maleficium, black magic of folk origin.

They say this spell was cast by the Templar Grand Master Jacques de Molay to avenge himself on his executioners: Guillermo de Nogaret, Phillip IV of France, and Pope Clement V.

- **Expiration:** Not applicable.
- **Duration:** Until the victim of the spell dies.
- **Components:** The only components this spell needs are that the mage be in agony from profound pain and suffering, and that he feels a blinding hatred toward the victims of the spell.
- **Preparation:** When on the doorstep of death, suffering tremendous pain and torment, only shout the names of the victims out loud, who must be, directly or indirectly, responsible for your agonizing condition.
- **Description:** Those victims who fail their RR roll succumb to a terrible death at a time and place determined by the Game Director; such as from a long illness, in absolute poverty, immolated in a bonfire, impaled and tortured, etc.

  As you can see, this spell is rather special, since it requires no other components than those which have been described, so that anyone who has learned it can use it at the moment of their death.
- **RR Allowed:** Yes.

Consulting the Dead

Consultar a los Muertos

Maleficium, black magic of folk origin.

- **Expiration:** Not applicable.
- **Duration:** Permanent, as long as no one strikes or tips the jar, or removes the lid.
- **Components:** The remains of a dead person, powder of iron sulfate, sulfur, saltpeter, smoky quartz, mistletoe, rosemary, serpentaria, white wine, a large jar of bronze with a lid.
- **Preparation:** Take the human remains — it's all the same whatever state they're in, even ashes or a pair of bones

are fine — and place them in the jar, and fill to the brim with white wine, dissolving the rest of the components in it. Carefully close it, pronouncing the appropriate magical words. Let the contents of the jar ferment for three days.

- **Description:** Once the three days have passed, the mage may ask what questions he wants of the jar, and the dead person within responds by striking the jar's walls. The deceased must always communicate the truth, though its knowledge is bound to what it knew in life, or what its remains have "sensed" since it died (which will be very little if the remains were interred).
- **RR Allowed:** Not applicable.

Curse of the Beast

Maldición de la Bestia

Maleficium, black magic of folk origin.

- **Expiration:** Not applicable.
- **Duration:** Until the spell is canceled.
- **Components:** Three doses of the *Hide of the Beast* ointment (page 214), a bucket of ram's blood, blood and hair of a mage, a knife that has killed a person, dirt from an unconsecrated cemetery, the skin (or scales, or feathers) of the beast the victim is to be converted into.
- **Preparation:** Cast this spell, a variant of *Hide of the Beast*, during a full moon night in a forest clearing or on the summit of a mountain, as long as the moon is visible from the site in question. Make a magical circle with the earth and blood and bring in the victim, who has to be present during the entire ceremony, whether voluntarily, by trickery, or drugged. The ritual begins at matins (midnight) and lasts for approximately one hour, intoning the words of the spell again and again, while daubing the victim with the ointment and inscribing magical characters with the knife.
- **Description:** Each time that a condition, declared by the mage during the ritual (for example, the nights of a full moon, lying with a woman, etc.) occurs, the victim makes an RR roll with a penalty equal to the mage's IRR above 100% (if the mage had a IRR of 125%, the penalty would be –25%).
- If it is successful, the victim physically transforms into the animal or beast whose skin was used as a component, but he maintains control of his actions throughout. But if the RR roll fails, the victim transforms into the beast both physically and mentally, so that he acts as that animal or beast would; further, once he returns to his human form he has to make a Memory roll to remember anything, though even then they will be fragmentary recollections. Once the period of the spell — predetermined by the mage during the ceremony — passes (a maximum of one day), the victim returns to his original shape.
- Nothing prevents the mage from using this spell on himself, since he can choose what triggers the transformation: he can, for example, change into a bear when he loses half his LP, or when he jumps backward with his eyes closed, etc. To remove this hex, it is necessary to cast an *Expulsion* spell (page 213) or an *Exorcism* ritual (page 265), and kill the mage who cast the spell.
- **RR Allowed:** Yes.

Curse of the Nail

Maldición del Clavo

Maleficium, Black magic of folk origin.

This spell is used by mages who wish to trap and kill creatures or persons associated with black magic — although it is curious that to do so it is necessary to learn a black magic spell.

- **Expiration:** Not applicable.
- **Duration:** Permanent until the victim dies, the mage dies, or the nail is drawn.
- **Components:** The print of a person who knows at least one black magic spell or the print of a malign Irrational creature (it isn't necessary that it be the foot print: a hand, a head, or hoof print also serves), a nail rusted in holy water, a drop of human blood, an iron hammer.
- **Preparation:** Once you locate the victim's print, wet the nail with the blood and drive it into the center of the print with a single blow, while reciting the pertinent conjuration.
- **Description:** A small pool of blood spills from where the nail is driven into the print. At the same time, if the victim is within less than 1D3 leagues from his print, he will feel as though the nail had been driven into the part of the body that left the print, automatically taking 1 DP and suffering terrible pains in that limb: if it is a footprint, he loses his Agility bonus; a handprint removes his Strength and Dexterity bonuses. It imposes a penalty of –15% to skills performed with the affected characteristics (Agility for legs; Strength and Dexterity for arms; Culture, Communication, and Perception for head). Finally, each limb affected by the curse increases the possibility of the victim rolling a blunder on any IRR roll by 5% (for example, spell activation), and if he decided to use a black magic spell he automatically receives 1 DP in each affected member, damage that is impossible to cure in any natural or magical way. Clearly if the victim leaves the radius of the spell's effect, which as we said was 1D3 leagues, he will be freed from the terrible pains and the negative effects mentioned, although they'll manifest again if he re-enters the radius of effect.

  The mage can cast this spell as many times as he wishes, and the effects accumulate on the victim if different limbs are affected. If used on the same print several times, the only result is to increase the effect radius by an additional 1D3 leagues each time.
- **RR Allowed:** Yes.

Cursed Chalice

Cáliz Maldito

Amuletum, black magic of infernal origin.

The chalice is a channel of infernal energies.

- **Expiration:** Until it is destroyed.
- **Duration:** Permanent, as long as it is not destroyed.
- **Components:** A chalice that has been used in every type of *Aquelarre* (page 220) and in the *Great Aquelarre* (page 237), venom from every type of *áspid* (page 382), *basilisco* poison (page 382), the heart of a man killed by torture, earth from a *Gate to Hell* (page 237), the first menstruation from a maiden.
- **Preparation:** Mix all the ingredients, and use the resulting paste to wash the chalice in a ritual fashion until it is properly enchanted.
- **Description:** The drinker is immediately possessed by a *mengue* devil (page 311). This diablillo is not subject to the mage's commands, but it might feel grateful for the act that has permitted it to become embodied, and perhaps aid him for a time; but if the mage demonstrates any type of benevolent behavior over the course of this time, it will do everything possible to seek his ruin.

  Once created, it is very difficult to destroy the chalice. The only way is to use a ritual of *Exorcism* or *Blessing*, or the *Expulsion* spell. But the roll must be a critical success or, not only is the goblet not destroyed, but it reacts by spitting an acidic green gob at the exorcist that inflicts 1D6 DP, ignoring armor and automatically causing a Repercussion, whatever the damage may be.

  If the un-activated chalice is drunk from by a drinker who knows no black magic spells of infernal origin, he must make a VIT x2 roll or die, poisoned: he can be saved only with a *Purify Poison* spell with a modifier of –25%.
- **RR Allowed:** Yes.

Dark Baptism

Bautismo Negro

Invocatio, black magic of infernal origin.

- **Expiration:** Not applicable.
- **Duration:** The summoned being is at the mage's service until he performs a good action, at which time it abandons him.
- **Components:** An unbaptized victim (an excommunicated person also serves), a moonless night, a profaned baptismal font, a knife that has killed at least three innocents, demon blood, five candles made from tallow of a black goat, alder charcoal, black hellebore.
- **Preparation:** Perform this invocation below ground, in a cellar or cave, during the night of a full moon. Draw an inverted star with five points on the floor with the charcoal, then bind the victim — who must not be drugged or enchanted to withstand pain — and place him in the center, with a crown fashioned from the black hellebore set on his head. Next, during an exhausting ritual no less than two hours in duration, cut the victim's body in specific parts associated with demons, at the same time uttering each one's name — the 666 most important demons of the infernal hierarchy, in reverse order of importance. When the final cut is made, "baptize" the victim with the demon blood and offer the wretch's soul to the infernal powers.
- **Description:** The infernal powers tear the victim's soul from his body and carry it to Hell, leaving an infernal spirit in its place, who possesses the body, changing its shape and size over the course of three rounds, after which it becomes a monster from Hell, which is permanently at the mage's service. The specific type of monster is decided at random or by the decision of the GD. If the monster abandons the mage (see the duration of the spell), it can be invoked again, but the next time requires casting the Dark Baptism spell no less than three times (with three different victims) before a monster returns to possess the body of a victim.
- **RR Allowed:** Not applicable.

Enchanted Gate

Puerta Encantada (Ostium Incantatum)

Amuletum, white magic of alchemical origin.

This mythical spell is known by all *djinns*, *baharis*, *hadas*, and a few mages of Islamic origin.

- **Expiration:** Until it is destroyed.
- **Duration:** Variable.
- **Components:** Gold, silver, and gems, alchemically treated and purified (which requires an approximate cost of between 2,500 and 10,000 maravedíes, depending on the size of the portal); a new chisel.
- **Preparation:** Engrave magical circles and symbols on a wall or the floor with the chisel, and fill them with the mixture of the alchemically treated ingredients. Once finished, recite the final enchantment, and decide the way to activate it: with a specific ritual that only women can do, burning a candle at dawn, etc.
- **Description:** The engravings disappear, leaving a surface just as it was before. When the activation conditions which were determined by the mage are performed, an aperture opens in the wall or floor, closing behind the mage when he passes through it. In the event that someone happens upon the location and accidentally carries out the activation ritual, the gate won't open, since it is necessary to purposefully perform the ritual to open it (making, as well, the spell's activation roll, naturally).

  The wall in itself doesn't appear to be a talisman, and the only way to notice it is using spells of *Sense Magic* (page 186) or *Elemental Powders* (page 190); although this will only reveal its presence, not the way of activating the

talisman. If a *Wisdom* spell (page 220) is used, it can reveal the ritual that opens the gate.

- **RR Allowed:** Not applicable.

Famine

Hambruna

Maleficium, black magic of folk origin.

- **Expiration:** Not applicable.
- **Duration:** 1D8+2 days.
- **Components:** A toad, a silk thread, a container that can be covered.
- **Preparation:** Carry out a certain series of rituals, the last of which terminates with thrusting the toad, it's mouth sewn shut with the thread, into the container while the pertinent formulas are recited.
- **Description:** The victim is unable to keep down any food, because he spits out or vomits up everything he ingests, either voluntarily or forced. Consult the rules for *Hunger and Thirst* (page 107) to calculate the time he has before dying. This spell dissipates only once the duration ends or the toad is freed from the container and its mouth unstitched.
- **RR Allowed:** No.

Faun's Flute

Flauta de Fauno

Amuletum, white magic of folk origin.

- **Expiration:** Until it is destroyed.
- **Duration:** The effects remain while it is played, and as many rounds after it stops as it was played.
- **Components:** *Mandrágora* wood (page 378), *polvo de hadas* (fairy dust)(page 375), the blessing of *Barbatos* (page 297).
- **Preparation:** To create this talisman, go to a woods and, calmly, begin to carve the flute, to which the rest of the components are added bit by bit. At the same time, attend a meeting of *sátiros*, *hadas*, and *mandrágoras* (how that is accomplished is your problem). Upon finishing the flute, arrange for its blessing by Barbatos. To activate the talisman, play a melody special to *sátiros* and make an activation roll — a Combined Roll (see page 77) of the mage's IRR and Music skill.
- **Description:** All those persons who hear the flute — except for the mage — suffer its effects, which continue for the duration of this spell, though if they are successful with a Temperance roll they can overcome it; but the roll must be repeated each round or they again fall under the music's sway. To determine the exact type of effect the music has on a person, roll 1D6 on the following table:

1	The victim is affected by a *Carnal Desire* spell (page 188).
2	The victim is affected by a *Dance* spell (page 201).
3	The victim believes he is a type of animal and acts like it.
4	The victim is affected by an *Incense of Copulation* spell (page 192).
5	The victim is affected by a *Soul of the Statue* spell (page 218).
6	The mage chooses the effect from among the previous.

- **RR Allowed:** Yes.

Giant's Strength

Fuerza de Gigante

Amuletum, white magic of folk origin.

- **Expiration:** The talisman does not lose its powers with the passage of time.
- **Duration:** 3D10+3 rounds of combat.
- **Components:** A piece of wolf's skin, vulture's blood, a vulture feather, essence of *azahar* (orange blossom).
- **Preparation:** Write certain charms on the wolf's skin with vulture's feather and blood. Next, soak it in the essence *of azahar*. The talisman so created must be positioned on the mage's chest. Touch the talisman at the moment of activating the spell,
- **Description:** The mage's Strength, Vitality, and Life Points are doubled, and he gains a magical aura (which can't be penetrated by the *Invincible Weapon* spell) granting him 10 points of protection over his entire body.
- **RR Allowed:** Yes.

Green Death

Muerte Verde (Viridis Mors)

Unguentum, black magic of alchemical origin.

- **Expiration:** 2D10 days.
- **Duration:** Until the victim is cured or dies.
- **Components:** Green mold, several poisonous mushrooms, venom of an *emorois áspid* (page 382).
- **Preparation:** Distill all the ingredients to make a greenish unguent. To use it, it is first necessary to spread the unguent over the victim, then activate the spell by pronouncing the proper words: It is recommended to follow this sequence correctly, because it can have disastrous effects if it is done in the wrong order.

- **Description:** The unguent generates a green rot that spreads though the victim's body, devouring and dissolving his flesh, generating a fetid puddle of sticky green liquid. This fungus feeds on light, so for each hour that part of the body on which the unguent was spread is exposed to light, the victim loses 1 point from one of his characteristics chosen at random (if the loss means that the characteristic reaches 0, choose another characteristic instead); if the light to which it exposed is very strong, such as direct sunlight, the loss is 1D3+1 points; 1D2–1 points if it is particularly weak. If the affected area is completely covered by clothing or bandages the advance of the fungus may be reduced or even stopped.

  Burning the fungus does no good, only causing damage to the victim without managing to halt the fungus. Further if an affected area of the victim comes in direct contact with the skin of another person, there is a 99% chance that the fungus will affect him as well, although this will weaken it slightly: for each person who is directly infected with it, the victim will recover 2D8 points of lost characteristics. The only living things that can't be affected by the contagion are plants and *Agotes* (page 353).

  The only way of curing this illness is by casting the *Expel Illness* spell (page 182), but only if a critical success is obtained on the spell's activation roll. If the progress of the fungus is not halted, the time comes when the victim has no more characteristic points to lose and dies, along with the fungus, although it first dissolves the cadaver into a greenish puddle.

- **RR Allowed:** No.

Infernal Pact

Pacto Infernal

Invocatio, black magic of infernal origin.

- **Expiration:** Not applicable.
- **Duration:** According to the caprice of the devil in question.
- **Components:** A live black rooster, an unconsecrated crossroad, an evil soul, the invoker's suicide.
- **Preparation:** Go to a crossroads that has no cross on a moonless night, with a black rooster tied to your waist. Once there, kill the rooster with just your teeth and drink its hot blood, while reciting a litany of invocation. Finally, kill yourself by your own hand.
- **Description:** If the mage's soul is sufficiently black and sinful, Hell will keep him on Earth, apparently alive, so that he can continue spreading evil. The wound that killed him doesn't bleed and closes itself immediately, and from this point forward the mage can cast spells without the need for magical components as if he were an Irrational creature. However, if at any time he carries out an act of good — whether directly or indirectly — or uses a spell that is not black magic, Hell revokes its favor, the wound opens again, and his cadaver immediately decays, leaving behind a terrible stench.
- **RR Allowed:** Not applicable

Longevity

Longevidad (Longaevitas)

Potio, white magic of alchemical origin.

- **Expiration:** 1D6 days.
- **Duration:** 3 weeks.
- **Components:** Mercurial juice (an alchemical liquid), borage juice, honey, gentian root, white wine, ashes of mistletoe.
- **Preparation:** Grind and mix the components with the greatest possible care, until obtaining a milky liquid with a fresh smell, which must be drunk in one single gulp after pronouncing the words of the spell.
- **Description:** The person who drinks a dose of this potion is immune to the passage of time during its three week duration: nothing can make him ill (although he can certainly be poisoned), and he doesn't age at all. Naturally, the effects are more apparent if the person drinks this potion every three weeks, since doing this makes him almost immortal, at least until he stops drinking the potion; if he misses just one dose he dies in terrible agony.
- **RR Allowed:** Yes.

Magical Cauldron

Caldero Mágico (Cortina Magica)

Amuletum, white magic of alchemical origin.

This spell creates the cauldron in which witches make their potions and unguents.

- **Expiration:** Until it is destroyed.
- **Duration:** One season.
- **Components:** Iron, a master blacksmith with 75% or more in Artisan (Blacksmith) and an IRR of 100 or greater, a mage's blood, spring water gathered during the night of San Juan, wood from a tree more than 100 years old, twelve individual talismans — six of which must be of black magic — an herb sacred to the mage's religion, locks of hair from a grandmother, a mother, and a daughter from the same family.
- **Preparation:** Recite the enchantments, walking in a circle around the blacksmith as he forges the iron into a cauldron in a fire made with the wood, of which there must be a good amount. When he is finished, inscribe the magical characters on the cauldron with the help of the blacksmith, while destroying the twelve talismans one by one, alternating between the black and white magic ones. Finally, fill the cauldron with the rest of the ingredients by the light of the full moon and heat until they boil, casting the final conjurings at that time. To use it correctly, the cauldron must be activated on the night of transition between one season and the next, it can't be done at any other time.
- **Description:** The cauldron allows the mage to create of any type of potion, unguent, or talisman in any place, without

needing any type of alchemical laboratory, even while traveling, as long as the proper ingredients are available and time is dedicated to the creation. Furthermore, as an added effect, any doses of a potion or unguent stored within the cauldron do not expire while they are within it, only starting the expiration period once they are taken from it, or when the duration of the talisman ends.

- **RR Allowed:** Not applicable.

Minor Aquelarre

Aquelarre Menor

Invocatio, black magic of infernal origin.

- **Expiration:** Not applicable.
- **Duration:** The demon won't remain on Earth for more than one hour, if it is not dismissed earlier by the mage.
- **Components:** Charcoal of alder wood, rosemary incense, black hellebore, sulfur.
- **Preparation:** After drawing a pentacle on the ground with the charcoal, surround yourself with several fires with the rosemary incense, black hellebore and sulfur, while performing a series of prayers and exhortations; different for each particular demon. Furthermore, some specific demons may require additional requisites (consult their descriptions on pages 293–302) and, as with the rest of the *Aquelarre* spells, each minor demon has its own Minor Aquelarre spell, which must be learned independently: consequently, there is a *Minor Aquelarre of Beherito*, a *Minor Aquelarre of Banastos*, etc.
- **Description:** The mage invokes one of the minor demons to make a petition to it, which must be within the scope of abilities of the demon in question — for example Abigor, Marshal of the Infernal Hordes, is always delighted to carry out a mission that creates death and destruction — though the demon may ask of the mage something in compensation, which could obligate the mage to perform a second aquelarre to effect the exchange; consult the demon's description for ideas.

  If the mage has obtained a critical success, he can require the demon to obey the request without condition. On the other hand, if the mage gets a blunder during the invocation, the demon automatically destroys him. In the event that he simply fails the roll, the mage has performed the ritual incorrectly, which probably condemns him to perform a service for the demon within a specified period of time or be dragged directly to Hell. In any event, consult the description of the demon in question, since some have specific requirements in the event of a failure or blunder with their invocation.
- **RR Allowed:** Not applicable.

Oil of Usurpation

Aceite de Usurpación

Unguentum, black magic of folk origin.

- **Expiration:** 2D6 weeks.
- **Duration:** One Lunar Month / Permanent
- **Components:** Chameleon skin, black henbane, mandrake root, ram fat, myrtle, soot, a *gul* stone (this is not consumed, so it can be reused. It is possible to replace it with blood, hair, nails, or bone of an Irrational creature which has the natural or magical ability to change shape or size — although in this case the component is consumed).
- **Preparation:** Mix the ingredients and leave them to marinate beneath the light of a full moon, placing the gul stone at the bottom of the mixture (which you can retrieve later to reuse if you wish). The resulting oily unguent can be used in two ways: if you wish to assume the appearance of another person, spread it over the victim's face, then place your left hand on his face and recite the spell. But it can also be used to exchange appearances between the caster and the victim; in that case spread the unguent over both faces (spending, therefore, two doses), and both touch the other with the left hand while you recite the conjuring.
- **Description:** In the first case the mage adopts the physical appearance of his victim, acquiring his tone of voice, height, weight, and physical defects (lameness, amputations, blindness, scars, etc.), although his characteristics don't change. This is a real physical change, not an illusion.

  In the second case, the mage adopts the appearance of the victim, who takes on the mage's appearance, with the same consequences as in the first case.

  The duration of this spell is special: for the lunar month (28 days) that follows the casting of the spell, it is possible to cancel it. In the first case, the victim must prick or cut the mage, causing at least one drop of his blood to reach the ground. In the second case, it is the mage who must prick the victim. But if more than a lunar month passes without the spell being broken, the duration becomes permanent.
- **RR Allowed:** Yes.

Sacrifice of the Lamb

Sacrificio del Cordero

Maleficium, white magic of folk origin.

- **Expiration:** Not applicable.
- **Duration:** Permanent.
- **Components:** Skin of an spotless white lamb, salt, a sharpened altar stone from a holy place, a voluntary victim (who can be the mage himself).

- **Preparation:** This spell may only be performed on sacred ground. Make a circle with the salt and place the lambskin across it, upon which both you and the victim sit (if you are not the victim). The target of the spell stays seated outside the circle. Next, make a cut on each of the victim's palms using the sharpened altar stone, and bring them together while reciting the words of the spell.
- **Description:** All the ills of the person who is outside the circle, such as sicknesses, poisons, wounds, curses, even demonic possession, pass to the victim, who as we said before must voluntarily consent, without any coercion obliging him, such as blackmail, intimidation, magic, etc.
- **RR Allowed:** Not applicable.

Solomon's Mirror

Espejo de Salomón

Amuletum, white magic of popular origin.

- **Expiration:** The talisman doesn't lose its powers as long as it is not damaged.
- **Duration:** 5 minutes.
- **Components:** A large, well-polished steel plate, white canvas, laurel wood, perfume of frankincense.
- **Preparation:** Magically treat the steel plate with the perfume, frame it with the wood, and polish it frequently with the canvas until it gains a mirror-like surface. Activate the spell while looking into the mirror
- **Description:**, The mage may view whatever he wishes of the past, the present, or possible futures — as the future is created by the present and isn't at all immutable, so the mirror offers the most probable future among all those possible. If the activation roll is a blunder, the mirror gives a completely distorted, false, vision.
- **RR Allowed:** Not applicable.

Spawn *Lutín*

Engendrar Lutín

Maleficium, black magic of infernal origin.

- **Expiration:** Not applicable.
- **Duration:** Variable (see the description).
- **Components:** Eye of a black cat, wheat, a young boy's blood, a hen's egg, horse manure.
- **Preparation:** Sacrifice a black cat (it can't have a single white hair) to the great *Agaliaretph*, then insert one of the cat's eyes into the egg of a hen that has been fed only wheat soaked in the boy's blood. Bury the egg in hot horse manure. Intone a series of formulae over the spot every night for a week, then dig it up while intoning the spell activation.
- **Description:** A *lutín* (page 310) emerges, which is at the mage's service until it dies; or until the mage carries out some beneficial action, at which point it abandons him to return to Hell.
- **RR Allowed:** Not applicable.

Strike of the Grim Reaper

Golpe de la Parca

Maleficium, black magic of folk origin.

- **Expiration:** Not applicable.
- **Duration:** Instantaneous.
- **Components:** A sheet of lead, a widow's tear, the first three stones of a river, shoes that have not been worn for a year, a small wooden box without nails, a fire of white wood.
- **Preparation:** Engrave the symbol of Death and the name of the spell's victim on the sheet of lead. Next submerge the sheet in a running river for seven days. Recover the sheet at the end of that time and place it, together with the rest of the components, in the wooden box. Toss the box into the fire that night while reciting the correct words.
- **Description:** The victim suffers from terrible pain during the night, as if he were burning within, and finally perishes at sunrise.
- **RR Allowed:** No.

Travel Powder

Polvos de Viaje

Unguent, white magic of folk origin.

- **Expiration:** 1D6 weeks.
- **Duration:** The travel happens instantaneously.
- **Components:** A handful of snow, fire of redwood and whitewood, oil, a sack made from a sheep's bladder, hot coals, a plate of alabaster.
- **Preparation:** Boil the snow and oil over the fire until obtaining an oily liquid and pour it into the bladder bag, After carrying out certain rituals, toss the bag into the hot coals until only ashes remain, then pulverize them on the alabaster plate. The resulting unguent has the appearance of a greenish- black powder, and to use it, it must be cast over your own head while pronouncing the proper magical words.
- **Description:** The mage teleports immediately to the location he wishes, before the powder even settles to the ground. He may carry up to a half dozen living beings with him. The destination must be known to the mage — it is impossible, therefore, to teleport into the interior of a fortification which he has never been — and in the event that this location is occupied by one or more objects, the mage and his companions appear in the closest empty space nearby, but always within the area. If there is no empty spot — for example, if teleporting into a cavern that has collapsed from an earthquake — the mage and his companions perish then and there.
- **RR Allowed:** Yes.

Witch's Fork

Horca de Bruja

Amuletum, black magic of folk origin.

This spell, which also takes the name of Travel Staff, or simply the Witch's Broom — once created, the talisman can be disguised as such — provides a method of transportation halfway between *Wings of the Evil One* (page 210) and *Travel Powder* (page 232).

- **Expiration:** Until it is destroyed.
- **Duration:** Until it arrives at its destination.
- **Components:** A branch with seven knurls, human fat, two or three *lutin* eyes of (page 310), sulfur, black hellebore, a drop of *silfo* blood (page 317), three crow feathers, mandrake — the plant, not the creature — the last breath of a dying man.
- **Preparation:** To fashion it, engrave a series of symbols on the branch, finishing the last part of the enchantment in a place where the elements of fire, water, and air are joined — for example, the top of a cliff or mountain near a coast, river, lake, pond, etc. — where a good-sized bonfire accounts for the element of fire. Begin the ceremony at the coming of matins (midnight); it lasts a total of seven hours, one for each knurl of the branch, during which the talisman and components are consecrated. Finally, when early dawn is showing, mount the eyes at each end of the branch and make the final conjuration with the intent of capturing a wind.

  Once the gibbet is created, it can be used only at night. Concentrate on the place you wish to travel, and ride the branch like a mount while activating the spell.
- **Description:** The branch takes life and lifts into the air, carrying the warlock to the destination he was thinking of. The branch will always fly by the shortest route, without stopping, although the mage can make small variations in course — no more than to avoid sheds, mountains, or strange sights. If dawn catches the traveler unaware while mounted on the branch, it loses height as the sun rises, until it gently lands with its rider on the ground; as soon as the sun begins to set again, the branch begins to float and resumes its journey, without needing to be activated again, perhaps leaving the mage on the ground if he is absent and didn't secure it.

  This talisman can only go to locations where it is possible to travel with the *Travel Powder* spell — it would be impossible, for example, to travel to Hell or similar sites. If the *Wings of the Evil One* ointment is used on the talisman, the mage gains a bonus of +25% to the activation roll.
- **RR Allowed:** Not applicable.

Wither Youth

Marchitar la Juventud

Maleficium, black magic of folk origin.

This terrible curse can partly solve problems of the mage's longevity.

- **Expiration:** Not applicable.
- **Duration:** Until the mage parts from the doll.
- **Components:** Human placenta; a lock of hair from a woman 90 years old or more; hair, blood, or a very personal item of the victim; cherry laurel; a shroud from a tomb; skin of a toad.
- **Preparation:** Make a doll with all the spell components. Once it is fashioned, whisper the proper words over the doll to activate the spell.
- **Description:** From the moment the spell is cast, the victim begins to age at the rate of one month per actual day. Therefore, the victim ages one year every twelve days. At the same time, the mage, as long as he carries the doll in contact above his heart, rejuvenates at this same rate: one month per each actual day. If the mage carries the doll with him, but not over his heart, he won't rejuvenate, but the victim continues to suffer the effects of aging.

  Aside from the victim's death, the only ways to break the curse are to separate the doll from the mage by at least 5 varas distance or to incinerate it — in either case, the victim stops aging at the accelerated rate, but he won't recover his lost youth — or cast a *Revoke Curse* spell (page 186), in which case the aging stops and the victim does recover his lost years.
- **RR Allowed:** Yes.

Spells of *Vis Septima*

Crossroad

Encrucijada

Amuletum, white magic of forbidden origin.

Besides uniting locations in the real world, this spell can also connect our world with magical or legendary realms, such as Avalon, Hell, or even Heaven, which is the reason for its prohibition. It is known that the ancient Atlantean people (known as such by the Greeks) knew of its existence and used it.

- **Expiration:** Not applicable.
- **Duration:** Permanent, until the crossroads is destroyed.
- **Components:** Gold, silver, copper, tin, lead, mercury, and iron (all of which must be of extraordinary quality), blood of a legendary mage who had a 200% IRR, *gnomo* blood, an awl made from meteoric iron. The mage must have a great abundance of all the components, except the awl. Further, he must have at least 90% in Artisan (Sculpture).
- **Preparation:** Perform this spell in a cave or cavern where you want the Crossroad to form. Carve a series of complicated magical circles at the entrance to the cavern with the awl the components. Having finished the carving — which takes the same time as fashioning a talisman (see the *Table of Talisman Creation*, page 163) — activate the spell, including the name of the crossroad's destination. If successful, an aperture opens in the wall

or the floor of the cave. Enter it and continue carving inscriptions along the entire length of the tunnel; the time for this is twice as long as for fashioning a talisman. Don't leave the tunnel during this procedure or the spell automatically fails. When this second part is finished, activate the spell again; if successful an aperture opens in a cave or cavern near the chosen destination. Inscribe the magical circles at the opening of this aperture, spending the normal amount of time for fashioning a talisman. Make yet another activation roll for the spell and, if successful, all the engravings disappear, both in the openings and in the tunnel. The tunnel is active and functioning from this point forth. The Concentration Points spent to activate the spell each time are lost forever, and there is no possible way to recover them.

- **Description:** Any person who passes through one of the entrances and walks the tunnel makes an IRR roll — IRR, not RR — if he is successful, after a time walking the tunnel — which depends on the distance to the destination — he exits through the other opening, allowing him to travel incredible distances in very short time. Time and space run in a strange way in the tunnel, and a few hours of travel can mean days or weeks outside it, or vice versa. If the IRR roll fails, the person can't find the exit and simply walks in the natural caverns which are in his locale.

  If a group enter the crossroad, they all must make the IRR roll to benefit from its effects; if even one person fails this roll, the group won't locate the other opening. If this group is aware that this is a magical crossroad, they can make the IRR roll again after 1D3 hours walking the cavern.

- **RR Allowed:** Not applicable

Crown of Solomon

Corona Salomónica (Corona Salomonis)

Amuletum, white magic of alchemical origin.

This talisman is also known also as the Angelic Halo or the Circlet of the Atlanteans.

- **Expiration:** Until it is destroyed.
- **Duration:** While the mage has the crown on his head.
- **Components:** A circlet of orichalcum, a knife with the *Starry Blade* spell (see page 218) cast on it, and several doses of the *Oil of Greatness*(page 193).
- **Preparation:** Constellate the circlet of orichalcum each night, making a groove with the knife and wetting this groove with the oil. The process is repeated until the entire circlet has been marked with grooves. Once created, it is placed on the head to be used.
- **Description:** Upon donning the crown — or upon placing it on someone else — it serves as protection against magic. While wearing it on his head, the mage isn't affected by penalties to his RR rolls to resist magic, no matter the IRR of the creature trying to affect him. In equal fashion, targets of spells cast by the mage don't suffer any penalty to their RR rolls, no matter IRR the mage may have.
- **RR Allowed:** Not applicable

Crown of the Orient

Corona de Oriente

Maleficium, white magic of folk origin.

These crowns tend to be in the hands of very powerful mages, or even lost, which imposes quite a challenge to possess or find one of them. Furthermore, demons do not have much appreciation for them, so they tend to hide them whenever they have the opportunity, since they can't destroy them.

- **Expiration:** Not applicable.
- **Duration:** Until the mage removes the crown from his head.
- **Components:** One of the crowns of the biblical Magi (*Matthew* 2), of which only three exist. There is no possible way to duplicate them.
- **Preparation:** Place the crown on the head (which can draw a lot of attention from everyone who sees it).
- **Description:** The mage is able to cast any type of spell without spending Concentration Points, and he is covered with a magical aura that grants him 5 points of protection over his entire body.

  If the mage is in service to a demon, has converted into one, or has lost his soul in a deal with Hell, the crown inflicts a number of DP equal to half the wearer's total (not current) Concentration Points each round it is worn; no armor can protect against this damage, only magical protections. Furthermore, any attempt to cast a black magic spell of while wearing the crown has a penalty of –50%, and the casting not only requires the normal number of CP, but an additional number of Concentration Points equal to the number of black magic spells the mage knows.
- **RR Allowed:** Not applicable

Elixir of Life

Elixir de la Vida (Elixir Vitae)

Amuletum/Potio[5], white magic of alchemical origin.

- **Expiration:** The potion never loses its powers.
- **Duration:** The effects are permanent.
- **Components:** A "nameless stone," running water, a setting of copper and gold.
- **Preparation:** Find a "nameless stone." Once it is located, fast and meditate for forty days and forty nights, then place the stone in the copper and gold mounting, and make an engraving in the shape of a bird. After that, carry the stone to a remote part of the world, away from men, and leave it in water taken from a spring or a river,

5 This spell requires the mage to first fashion a talisman, with which he then makes the potion.

and wait for the passing of six full moons, praying and meditating the while. When this time has passed, divide the water into two halves, activate the spell, and drink one half of the water.

- **Description:** On drinking the water, the mage acquires total invulnerability; weapons can wound him, but they can't kill him, because the loss of LP always stops upon reaching 0 (it is not possible for him to go to negative LP), and lost Life Points heal naturally at a rate of 1 LP per day, without a possibility of worsening. Further, he is completely immune to aging, illness, and poison. The only way the mage can die is by drinking the second half of the water, or if it spills and falls to the ground. In either case, the spell ceases and the mage becomes like any other person from that point forward, healing at the normal rate and receiving damage as usual. Of course, the "nameless stone" loses all its properties and if he wishes to repeat the spell it is necessary to find another.

Embrace of Darkness

Abrazo de las Tinieblas

Maleficium, black magic of forbidden origin.

- **Expiration:** Not applicable.
- **Duration:** Permanent.
- **Components:** A *Gate to Hell* (page 237), an eclipse, the demon *Balachia* in attendance (page 296), a *Cursed Chalice* (page 228), demon's blood, a sworn oath to murder everyone who shares a direct blood relationship with the mage; 666 souls, which can have been "bought" in exchange for services.
- **Preparation:** Perform the spell during an eclipse — a lunar eclipse grants no bonus, a solar eclipse grants a +15% bonus to the casting roll — during which you renounce Heaven now and forever (renouncing your right to a possible future redemption), embrace the ideals of Hell, and seal your oath by drinking the blood in the chalice and presenting the souls as an offering.
- **Description:** If the spell's activation roll fails, the mage dies; if it blunders, he receives a fate much worse than death. But if it is successful, the mage is converted into a demon. There is a bitter dispute between demonologists concerning whether the number of demons is fixed or it can increase. Some say that it is fixed, while others assert that some major demons can convert a servant or "exempla-

ry" sinful soul into a demon at death. Whatever the case, when the mage changes into a demon, Hell banishes one of its own, which possesses the body of the mage, who takes the place of the banished one (for more information about the banished, see *Desterrados*, page 306).

- **RR Allowed:** No

Enchanted Fountain

Fuente Encantada

Maleficium, white magic of forbidden origin.

This spell allows the creation of an enchanted fountain. It is known to have been used by an Arab mage of Valencia, but the followers of Hell pursued him and, after killing him, profaned nearly all the fountains he had created (however, some may remain intact…).

- **Expiration:** Not applicable.
- **Duration:** Permanent, as long as it is not exposed to a demonic contact, which would corrupt it.
- **Components:** The most hidden spring possible (generally subterranean), a jug of water touched by an angel, the blessing of a *hada* (page 375), bark from a *mandrágora* (page 378), a "nameless stone" reduced to powder.
- **Preparation:** Place the bark and the powdered stone into the jug, then fill it with the spring water and stir it slowly. Once all the components are mixed in the vessel, have the hada bless the water, and pour out the contents of the jug while reciting the appropriate litanies.
- **Description:** The waters of the spring are enchanted. It functions as a *Sorcerer's Refuge* (page 217) and whoever drinks from it and succeeds on a Luck roll is healed of any illness they have and is automatically affected by the effects of the *Longevity* spell (page 230). If the water is used to wash a wound, it heals at double speed. if the waters are combined with any healing spell, that spell has its effects doubled or its casting penalties reduced, whichever is better. It can even heal the effects of black magic spells of *Vis Quartus* or less, although the Game Director always has the last word about what can or can't be cured. Finally, it has the same qualities as holy water (see *Benediction*, page 262), and any malign Irrational creature who crosses the course of the water suffers the same effects as if it had been submerged in holy water.

  The effects of the fount last until they have been profaned, whether by a *Cursed Dwelling* spell (page 181), or casting a demon's blood into the source of the spring.

Evil Knot

Nudo Maléfico

Amuletum, black magic of folk origin.

- **Expiration:** Until the talisman is destroyed.
- **Duration:** Until the knot is untied.
- **Components:** A witch's braid, several strands of a prisoner's hair, the blood or ashes of at least seven mighty mages or brujas (who had an IRR of 150 or higher), *hada* hair, hair from a *mandragora* in its human phase, a lock of hair from an *ondina*, a personal object of the victim.
- **Preparation:** Make a small noose with all the components. To activate the spell, make a complex knot with the noose around the victim's object while uttering the proper magic words,
- **Description:** The effects of the spell are different depending upon whether it is affecting a human or an Irrational creature. Against humans, the Evil Knot cancels part of the victim's ability to make magic: his CP are reduced to 0 (even *Spellcrafting Powders* can't help). At the GD's discretion, if the victim is successful on a Magical Knowledge roll with a –50% penalty, he may realize that he is under the knot's curse and know that he still has the ability to make magic, at the cost of sacrificing his vitality. For this, each time that he casts a spell, he must spend as many Luck points and receive as many DP as the CP cost of the spell in question. These points recover in the normal way: LP with healing; Luck over time.

  The effect is quite different against Irrational creatures. The spell binds the creature to its domain (the place where it tends to regularly dwell: a *hada* or *sátiro* to the forest, an *duende* to its house, a demon to Hell, etc.), and it is completely impossible to it to leave. If the creature is not in its domain when it receives the spell's effects, it is bound where it is at that instant (for example, if a demon is in a house, it is no longer be possible for it to depart it nor to return to Hell).

  If the mage wants to use the Evil Knot talisman again, it is necessary to untie it first, freeing whoever was previously affected .
- **RR Allowed:** Yes

Favor of the Magi

Merced de sus Majestades

Invocatio, white magic of forbidden origin.

- **Expiration:** Not Applicable.
- **Duration:** Dependent upon the request.
- **Components:** All three crowns of the biblical Magi. *Elemental Powders* (page 190), three blessed candles, consecrated oils.
- **Preparation:** Fast for three days and be in a state of grace (see *Sin*, page 275) when the ritual begins. After anointing yourself with the oils and drawing a triangle with the powders, place the candles and crowns on each of the vertices of the triangle; then recite the invocation.
- **Description:** A Magi appears on each vertex of the triangle, who grant one request of the mage who invoked them. Basically, this spell is similar to the *Black Mass* (page 225), but it is not considered black magic; but if a mage makes

a "malignant" request (and the GD is free to specify exactly what exactly that might be), the Magi simply give him a symbolic bag of coal (magical, of course, which burns for 100 times the normal duration), so that he may resign himself to the heat of Hell. If the request is not considered malign, the Magi will grant it, then take their crowns and disappear.

This spell is considered forbidden, and many demons attempt to prevent it being cast at all costs, because nothing prevents the mage from asking that his or another person's soul be returned if it has been lost or sold; which makes it impossible to be lost or sold a second time. After disappearing, the Magi, disposed as they are, "lose" their crowns, which then appear in hidden places on Earth, coinciding with the appearance of the comet we know as Halley's (during the time-frame of the game, it appeared in 1320, 1396, and 1472).

Frimost's Punishment

Castigo de Frimost

Maleficium, black magic of infernal origin.

The favorite spell of the demon *Frimost*, who teaches it to all his acolytes,

- **Expiration:** Not applicable.
- **Duration:** The effects are instantaneous and permanent.
- **Components:** A wax figurine.
- **Preparation:** To carry out this terrible spell, take the wax figurine, look at the victim — or simply think of him — and break it while pronouncing the proper words.
- **Description:** The victim dies immediately. It doesn't serve against all creatures; beings or creatures that have an IRR of 125% or higher are not affected by the spell. The mage may repeat the spell as many times as he wishes, as long as he has sufficient Concentration Points and he has enough wax figures at hand.
- **RR Allowed:** No

Gate to hell

Puerta del Infierno

Maleficium, black magic of forbidden origin.

- **Expiration:** Not applicable.
- **Duration:** Permanent as long as aquelarres are regularly practiced there.
- **Components:** All the components of the *Aquelarre*, *Minor Aquelarre*, and *Invocation of demon elementals* spells, a *Cursed Chalice*, demon blood, a handful of dirt from Hell, an apostate priest, a solar eclipse, a representative of each type of *Hellspawn* (pages 303–315).
- **Preparation:** Perform this terrible spell during a solar eclipse, in a place where at least one hundred people have died in a cruel fashion, generally in a chasm or grotto. Carry out all the invocations of demon elementals, an Aquelarre and a Minor Aquelarre, with a priest of each Hellspawn present, finishing by using the blood and the handful of earth to draw a portal on the wall or floor while reciting the proper words.
- **Description:** The place is enchanted and a *gateway* to Hell is created; a spot where Earth connects directly with the netherworld. A Hellspawn appears each day of special or magical significance (Walpurgis night, Saint John's night, or Vespers of All Saints, for example). Black magic spells have a +25% bonus to their activation roll within its environs — which could even be +50% for an invocation. All who enter the locale have their RR percentage for resisting spells halved.

  For the gate to Hell to be maintained, it is necessary to regularly perform an Aquelarre in the locale, or the gateway loses its effects — except for Hellspawn appearing — and remains latent until it is reactivated by casting the spell anew (although it isn't necessary to use the components). Concentration Points spent to create a Gate never recuperate (those spent to activate it later do).
- **RR Allowed:** Not applicable

Great Aquelarre

Gran Aquelarre

Invocatio, black magic of infernal origin.

- **Expiration:** Not applicable.
- **Duration:** Great demons won't remain on Earth more than a few moments.
- **Components:** Candles of human fat, a copper cup of human blood, sacred incense, camphor, aloes, ambergris, *estoraque*; blood of male goat, of a mole, and of a bat; four nails from a condemned man's coffin, the head of a black cat fed on human blood, a bat drowned in blood, the horns of a male goat, the head of a kinslayer.
- **Preparation:** One week before carrying out the invocation, abjure your religion and "purify" yourself through the sacrifice of a person. During the week, eat only black bread and the blood of the sacrificed person, seasoned with the aromatic herbs, and drink much wine mixed with poppy juice. Once that time has passed, you are prepared to carry out the ceremony of the Great Aquelarre, which must be celebrated from Friday night through Saturday in a solitary, abandoned locale such as a cemetery, a crypt of a ruined monastery, a place where a murder has been committed, or an ancient pagan temple. The ceremony is a complicated ritual requiring several hours, during which all the components are used to carry out an offering to the great infernal powers, soliciting their appearance.
- **Description:** At the end of the ceremony, one of the great demons appears before the mage; possibly even the very King of Hell, Lucifer himself. The mage can make deals with him for control of the different classes of demon elementals. The mage's gains may be many, but the costs are also great, since any failure during the

spell's preparation, or during the activation roll — for which Luck can't be used — means an immediate descent into Hell for the mage and all those around him.

- **RR Allowed:** Not applicable

Hallowed Ground

Camposanto

Maleficium, white magic of forbidden origin.

- **Expiration:** Not applicable.
- **Duration:** Permanent, as long as at least one person a year is buried in it.
- **Components:** Vespers of All Saints' Day, an unprofaned cemetery at least 100 years old, an authentic relic, an angel's blessing, a priest who has at least 99% in Theology and 90% in RR, the presence of a *Kutb* (one of the 36 "*Righteous Men*," see page 335), a large silver cross.
- **Preparation:** Perform the ceremony together with the priest. At the proper time, reveal the Kutb's true nature, who then falls dead. Bury him in the center of the graveyard with the relic in his hands and the cross placed as a headstone.
- **Description:** The cemetery becomes enchanted, and evil can't enter it. If a demon, or soulless or malignant Irrational creature enters, each round that it remains on the Hallowed Ground it receives a number of DP equal to the total Concentration Points it has (armor doesn't protect against this damage, though auras or protections of a magical nature do). All people of evil nature must make an RR roll if they wish to enter, with a penalty of –5% for each black magic spell they know. No black magic spells function within the Hallowed Ground, and any ongoing effects are canceled until they leave. Anyone who tries to cast a black magic spell within the environs receives as many DP as double the CP needed for casting the spell (armor doesn't protect from this damage, though auras and magical protections do), and even if they are successful, the spell won't work. If a person is interred in the Hallowed Ground, he revives on the third day, possessed by a member of the *Jaurìa de Dios* (page 330); if he was killed "unjustly," the Hound avenges him before carrying on its work. It is usual for a member of the Hounds to dwell nearby to guard the area of the Hallowed Ground.

  The effects of this spell remain as long as at least one person is buried there each year; if this annual burial is not carried out, the Hallowed Ground loses its effects, becoming latent until the spell is activated again—though without the need of any of the components: it is enough to recite the words of the spell. The CP spent to activate this spell are permanently lost, and don't recuperate normally. However, if the spell is cast a second time to reactivate the Hallowed Ground, the mage recovers the CP for the second casting in the usual manner.
- **RR Allowed:** Not applicable.

Journey to Hell

Viaje al Infierno

Unguentum, black magic of infernal origin.

- **Expiration:** 1D6 weeks.
- **Duration:** From a few moments, to all of eternity.
- **Components:** Consecrated hosts and wine, ashes of a male goat, human tendons; a mage's hair, nails, and semen; pieces of a gander; a female rat, raven brains, willow wood, a executed man's skull.
- **Preparation:** Slowly boil all the components over a fire of willow wood. Next, marinate them within the skull of the executed man, until they become a black paste with an extremely repulsive odor.
- **Description:** The mage falls into a trance and his spirit can head directly to Hell to converse with the dead who reside there, or to speak directly with demons. But he must be extremely careful; unless he is under the protection of a demon, he won't be able to return, and his soul remains imprisoned in Hell. If he gets a blunder on the casting roll, he travels to Hell, but when he returns he is reduced to a drooling madman with an idiotic smile. If he simply fails his roll, the same may occur, but he has a chance to save himself by succeeding with a Temperance roll.
- **RR Allowed:** Yes

King of the End Times

Rey del Último Día

Unguentum, black magic of forbidden origin.

Demons don't like for humans to use this spell, since it can disrupt their plans. Any demon who encounters the mage or the rest of the ship's crew knows that they come from a different time.

The name of this spell comes from the fact that if the mage expresses his wish to visit the reign of the King of the End Times, the mage and his companions are never seen again.

- **Expiration:** Not applicable.
- **Duration:** Permanent until used again.
- **Components:** An eclipse — if solar, the activation roll has a +15% modifier — a "nameless stone" reduced to powder, blood of an *ondina*, ashes of a cadaver at least 100 years old, seven black pearls reduced to powder, a dragon's tooth reduced to powder.
- **Preparation:** Cast this spell at high tide during an eclipse. First create a powder with all the components. Once that is done, recite a prayer to the demon *Silcharde* (page 292), cast the powder on the waters, and shout in a loud voice: "I wish to call upon King X," where X is the name of a past, present, or future monarch.
- **Description:** A tempest immediately forms around the ship and a lightning bolt strikes, causing 3D6 DP to all aboard, including the mage, without any protection from

armor (those wearing metal armor receive an extra Repercussion if the lightning's damage is sufficient to cause one). Furthermore, the ship is destroyed and crew thrown into the sea unconscious (except those who died from the lightning strike, of course), at the mercy of the waves. They wake the following day on a beach close to the kingdom of the monarch named in the prayer — if the kingdom has no seacoast, they wake on the bank of a river or shore of a lake. If the name of a past or future king was spoken, the crew also travels in time, to a random year of the monarch's reign (usually the most significant). In this case, we remind the GD that the only way the mage has for returning to his own time is to cast the spell again.

- **RR Allowed:** Not applicable

Magical Bond

Vínculo Mágico

Maleficium, white magic of folk origin.

To use this spell, one of the most rare and powerful ever known, it is necessary for the mage to have a deep understanding of the workings of magic (hence the percentage he must have in Magical Knowledge). Although demons are indifferent to its being disseminated, human mages are very cautious about teaching it or passing it along, since they can never know into whose hands it may fall, and they do not lack reason: it is possible to use it to do much damage. the true power of spell lies in the imagination of he who uses it. In the hands of a mage sufficiently bold (or insane), it can wreak havoc of such magnitude as to draw the attention of infernal hosts and be changed to a forbidden spell, though so far this has not happened, for good or ill, possibly because the Devil has underestimated human imagination.

- **Expiration:** Not applicable.
- **Duration:** Until the spell is broken or the death of the mage.
- **Components:** The mage's blood, and at least 101% in Magical Knowledge.
- **Preparation:** Throw a bit of your own blood over the victim or object that is under the effects of another spell and recite the proper enchantment.
- It only works on spells that with a duration longer than Instant (it won't work on *Healing Balm*, for example). If the victim has more than one spell active at a time, the mage decides which one is linked to at the time of casting.
- Mind you, there is a very high price to use this spell, whether the casting roll is successful or not: part of your vital essence leaves to form the link, automatically aging you by one year and causing a roll on the *Aging Table* (page 106), whatever age you may be (neither *Longevity* nor *Elixir of Life* spells help), applying the results immediately.

Finally, it must be noted that the CP spent are not recovered until the spell is unmade.

- **Description:** The target of the Magical Link is the spell affecting the person or object. The bond extends the duration of the spell that is its object, producing a link between it and the mage, so that the spell continues throughout the mage's life. Therefore, the duration of the target spell is considered permanent from that time forward, and it is not possible to cancel it while the mage lives. If the mage wishes to break the link at any time, he only has to turn in the direction of the object and cast the Magical Link again, slightly altering the words (this time he neither ages, nor spends CP permanently). if he is successful, the link is broken and he can recover the CP that were invested in its casting (although he won't recover the years of aging nor the Characteristics lost with them). It is possible to cast this spell multiple times, having as many magical links as desired and his CP allows.
- **RR Allowed:** No

Master's Ring

Anillo del Maestro (Anulus Magistri)

Amuletum, white magic of alchemical origin.

Preparation of this spell is similar to that of the *Crown of Solomon* (page 234), which makes one wonder if it perhaps related to the magic of the mysterious Atlanteans, although in our day it is used by brujas and spellcasters of great power as a symbol of status and authority.

- **Expiration:** Until destroyed.
- **Duration:** Until the mage gains or loses a Concentration Point.
- **Components:** A ring of orichalcum, a knife talisman of *Starry Blade* (page 218), several doses of the *Oil of Greatness* (page 193).
- **Preparation:** Constellate the ring each night, making a groove with the knife and wetting it with the oil, alternating its location (one groove on the exterior, another on the interior, another on the exterior, etc. Repeat this process each night until the entire ring is covered with the these carvings. Once the talisman has been created, place it on heart finger (left ring finger) and activate it by reciting the spell.
- **Description:** The ring projects its power onto its wearer, protecting him against undesired magic. In game terms, it imposes a penalty to casting rolls of spells cast against the mage, equal to –1% for each point of IRR the mage has above 100, as if dealing with an Irrational creature. This spell can't be used at the same time as the Crown of Solomon, since that cancels the ring's effects.
- **RR Allowed:** Not applicable

Planetary Talismans

Talismanes Planetarios (Amuleta Planetaria)

Amuletum, white magic of alchemical origin.

As with the Aquelarre spells, the Planetary Talismans are actually seven different spells, each one with its own components, which must be learned separately, though with rules in common. They refer to talismans used to focus the influence of the stars to the mage's benefit, as Paracelsus taught in his work, *Archidoxes of Magic*. The creation is similar in all cases: the magical seal of the planet is engraved on metal related to a planet and on its reverse the magical square of that planet using two pieces of iron, all at the propitious astrological moment. Then it is necessary to burn the perfume associated with the planet in a brazier on the proper day and at the proper hour, after which it is placed in silk purse of the planet's color. If the talisman expires because the purse is opened, it is possible to enchant it again using only the brazier and the perfume, spending half the normal time. As you can see, during the creation it is necessary to have a knowledge of Astrology. In order to calculate the time it takes for the mage to fashion the talisman, we use the Alchemy or Astrology skill, whichever is lower (see the *Table of Talisman Creation*, page 163).

Once a talisman is activated, for purposes of the game the mage may substitute his IRR for one — and only one — of the skills (or of characteristic rolls such as VIT x2, VIT x3, etc.) which are favored by the talisman. Let's make it clear: if a successful roll is made with IRR, the mage won't be able to increase the skill with Experience Points unless the roll is less than the original percentage of the unmodified skill, not of the increased value.

It is impossible to be under the effects of two planetary talismans at a time; if a second talisman is activated, the first is canceled, although it is possible to use the same talisman several times to raise different skills, which requires the spell to be activated and the appropriate CP spent again.

All Planetary Talismans have the same expiration and duration:

- **Expiration:** Until the bag is opened or destroyed.
- **Duration:** One hour.
- **RR Allowed:** Not applicable

Talisman of Jupiter

Talismán de Júpiter (Amuletum Iovis)

- **Components:** Tin of the highest purity, a blue silk bag, a brazier, charcoal, and perfume of Jupiter (prepared with euphorbia, powdered magnet, moosewood, myrrh, benzoin, falcon blood, and eagle brains).
- **Preparation:** As noted above. The magical square is 4x4, with the mystery number 34.

- **Description:** The Jupiter Talisman aids:
  - † The Eloquence skill, if it is used to calm someone who is nervous or frightened.
  - † The Commerce skill to carry out negotiations of great importance.
  - † Luck to obtain benefits in negotiations or to win at gaming, as long as bets are involved.
  - † Temperance to resist fear.

Talisman of the Moon

Talismán de la Luna (Amuletum Lunae)

- **Components:** Silver of highest purity, a bag of white linen, a brazier, charcoal, lunar perfume (prepared with the head of a green frog, eyes of a white bull, grains of white poppy, quality incense — *toraque*, benzoin or *olívano* (a type of frankincense) with camphor — and blood of a young goose and turtledove).
- **Preparation:** As noted above. The square is 9x9, with the mystery number 379.
- **Description:** The Moon Talisman aids:
  - † Skills with the Perception characteristic as a basis.
  - † The Stealth skill.
  - † The Commerce skill, when it is used to haggle the price of objects of low or middling value.
  - † Perception rolls to notice when being robbed.
  - † Dexterity rolls made to avoid calamities when traveling a road or highway (also possibly aiding the Conceal skill, but not to conceal weapons).
  - † Vitality rolls made to avoid contagious diseases.

Amulet of Mars

Talismán de Marte (Amuletum Martis)

- **Components:** Iron of highest purity, a red silk bag, a brazier, charcoal, perfume of Mars (prepared with euphorbia, bdellium, salt, ammonia, hellebore root, powered magnetic stone, sulfur flour, a black cat's blood and raven brains).
- **Preparation:** As noted above. The square is 5x5, with the mystery number 65.
- **Description:** The Mars Talisman aids:
  - † Weapon skills with the Strength characteristic as their basis.
  - † Weapon skills with the Agility characteristic as their basis
  - † Weapon skills with Dexterity as their basis.
  - † Dodge skill.
  - † Torture skill.

Talisman of Mercury

Talismán de Mercurio (Amuletum Mercurii)

- **Components:** A plate of alchemical mercury (made using two ounces of salt, ammonia, verdigris, *vitriolo romano*, quality mercury, *tierra merita*, Alexandrian *tucia*, and a new iron or bronze pot), a purple silk bag, a brazier, charcoal, perfume of Mercury (which is prepared with euphorbia, *bedede*, moosewood, styrax, benzoin, powdered agate, peacock feather tips, swallow's blood, and stag brains).
- **Preparation:** As noted above. The magical square is 8x8 with a mystery number of 270.
- **Description:** The Mercury Talisman aids:
  - † Skills with the Culture characteristic as their basis.
  - † The Stealth skill.
  - † The Memory skill.
  - † The Eloquence skill.
  - † Provides a new skill, Common Sense, based on Perception, which warns a person when some act of his may be stupid.

Talisman of Saturn

Talismán de Saturno (Amuletum Saturni)

- **Components:** Lead of the finest quality, a black silk bag, a brazier, charcoal, perfume of Saturn (which is prepared with black poppy seeds, henna seeds, mandrake root, powdered magnet, myrrh, bat's blood, and brains of a black cat).
- **Preparation:** As noted above. The magic square is 3x3, with a mystery number of 15.
- **Description:** The Saturn Talisman aids:
  - † Vitality rolls to withstand adverse conditions, requiring a choice of type: to avoid losing consciousness due to pain (loss of LP), to withstand the pangs of childbirth, cold, heat, resisting poisons, enduring alcoholic drinks, or holding breath.
  - † Temperance to resist torture and pain.
  - † Skills of the traveler's type: Drive Wagon, Navigation, or Ride.
  - † If this talisman is used continually (or somehow made permanent), the mage's IRR is added as a penalty to all rolls carried out on the *Aging Table* (page 106).

Talisman of Venus

Talismán de Venus (Amuletum Veneris)

- **Components:** Copper of maximum purity, a green silk bag, a brazier, charcoal, perfume of Venus (prepared with musk, ambergris, aloe wood, dried roses, ginger-colored coral, blood of a pigeon or turtledove, and brains of two or three sparrows).

- **Preparation:** As noted above. The magical square is 7x7, with a mystery number of 165.
- **Description:** The Venus Talisman aids:
  - † Skills with the Dexterity or Culture attribute as a base and having to do with crafts, artistry, art, or music (Artisan, Music, etc.).
  - † The Eloquence skill to avoid brawls or to reconcile enemies.
  - † The Seduction skill.

Talisman of the Sun

Talismán del Sol (Amuletum Solis)

- **Components:** Gold of maximum purity, a bag of yellow silk, a brazier, charcoal, solar perfume (fashioned with saffron, aloe wood, balsam wood, laurel seed, spice cloves, myrrh, quality incense — *toraque*, benzoin, or *olívano* with camphor — a grain of musk, a grain of ambergris, and rosewater).
- **Preparation:** As noted above. The magical square is 7x7, with a mystery number of 109.
- **Description:** The Sun Talisman aids:
  - † The Command and Empathy skills, although it functions only to affect those surrounding the wearer, while being used to highlight his honor, his worth, or the truth of his words.
  - † Non-combat skills with Strength as a basis, which have not already been provided for by the other talismans.
  - † Non-combat skills with Agility as a basis, which have not already been provided for by the other talismans.
  - † Non-combat skills with Dexterity as a basis, which have not already been provided for by the other talismans.

Solomon's Bottle

Botella de Suleimán

Amuletum, white magic of forbidden origin.

The invention of this spell is attributed to King Solomon who, reportedly, used it to trap *Masabakes*. Because of this, the spell is found on Hell's black list, and all those who know it are hunted.

- **Expiration:** Until the bottle is broken.
- **Duration:** Variable.
- **Components:** Salt, silver powder, sacred herb (according the mage's religion), holy water, earth from the Temple of Jerusalem, a "nameless stone," virgin wax, a dozen pearls, a piece of meteor, a cork, a perfect diamond, Artisan (Glassblowing) skill of 99% or higher.
- **Preparation:** Treat all the components alchemically to fashion a bottle of fine crystal. Make the stopper from the cork, wax, and diamond. Brandish the open bottle before an Irrational or Infernal creature, raising it on high and reciting the spell.
- **Description:** The creature, which doesn't have the possibility of making an RR roll, is trapped inside the bottle, which the mage must then seal. If he brings it close to his ear, he can hear the creature inside. He can negotiate a deal with the creature in exchange for its liberty; after leaving the bottle the creature is obligated to complete its part of the bargain. Needless to say, once the bottle has been used to trap one creature, another can't be captured without freeing the first. The mage can open the bottle to free the occupant any time he wishes, but if someone else tries, he must succeed with an RR roll — without any modifiers such as a *Talisman of Protection* or a *Good Luck Charm* spell. He can also try to break it, but the bottle has a magical aura of protection against damage, equal to the total CP of the mage when he created it.
- **RR Allowed:** No

Threshold of the Pit

Umbral del Pozo

Amuletum , white magic of folk origin.

The mage can enchant the threshold of a door, a window, or whatever type of opening with this spell, as long as it is well defined.

- **Expiration:** Until it is destroyed.
- **Duration:** Until the death of the mage.
- **Components:** *Miracle Ink* (page 185), an altar stone, oak wood, jet, dust from the Camino de Santiago, *Elemental Powders* (page 190), metal of a weapon that has "slain" at least five demon elementals.
- **Preparation:** Use all the components to inscribe a series of symbols and words while pronouncing the proper magic words.
- **Description:** Any Irrational creature that passes through the opening is instantly transported to the place that corresponds to its nature. If an infernal being, it goes to Hell; *hadas* to their woods, etc. Humans who have sold or given away their soul are also sent to Hell, as are spirits. The possessed (including *lobisomes*) are freed from their possession (the spirit that possess them goes to Hell). A "normal" human who tries to cross the threshold with the intent to harm the inhabitants of the house or room finds it impossible (with the exception of the mage who activated the talisman, who can cross it without restriction).
- **RR Allowed:** Not applicable

Magic Components

One of the greatest difficulties faced by those characters who use magic, other than the shortage of texts or tutors that teach new spells, is locating some of the components they need for fashioning or using the spells they already know. In the majority of cases, it will be the GD's own judgment that determines how and where they are found, using that search as another reason for adventures or even an entire campaign, since certain components require this, and more, to be found (You didn't think that a "nameless stone" could be found in the stall of a Portuguese peddler, did you?).

In any case, if the Game Director doesn't wish to improvise adventures, nor serve as a arbiter who decides whether or not components are available based only and exclusively on his own convenience, he may use the following rules. Use them as suits your convenience, as they are entirely optional.

Locating Magic Components

To check whether the mage is able to locate a specific magic component, make a 1D100 roll on the *Locating Components Table*, but first calculate the modifier, positive or negative, for that roll, based on the following conditions:

Usefulness of the component

Does the component serve for something more than the spell? If it has more possible uses, it is easier to find than if it serves only one exclusive end. The modifiers and some examples might be such as these:

Modifier for Usefulness

Usefulness	Modifier
It doesn't serve any other use (gul stone).	–30
It has a marginal usefulness (camphor oil).	–10
It has a limited usefulness (hide of an unborn lamb).	+10
It has a daily use.	+50

Malign Potential Modifier

Description	Modifier
Something horrifying (corpse of an unborn child): Multiplies the *Suspicion of Sorcery* roll to x4.	–30
Something that could be connected with magic (semen of a hanged man): Multiplies the *Suspicion of Sorcery* roll x2.	–20
Something "slightly unusual" (piece of untanned wolf skin): The *Suspicion of Sorcery* roll is not modified.	–10
Things that do not directly relate to the world of magic (catfish eyes): Halves the *Suspicion of Sorcery* roll.	+0

Ease of Locating It

Is it dangerous to get the component? Does it belong to exotic places? It is much simpler for someone to find a component common to the same region than to search for one that comes from an other part of the world or that requires a lot of work to find it.

Malign Potential

Are we dealing with something that causes people fear, disgust, or revulsion? Is it considered aberrant by the religion of the region? It is much easier to find objects of an innocent nature than those whose simple possession could cause trouble for the buyer and the seller.

Place of Acquisition

Is the mage looking in a podunk town lost in the Pyrenees, or in a great commercial port? Is the locale much inhabited? It will always be easiest to locate a specific object if there is a market dealing in these types of things. In any case, the modifiers for place of acquisition can be divided in two when searching a rural location for an object that is common to such places (herbs, animal offal, etc.) or multiplied by two when trying to find some component that is sold only in cities (such as worked goods, items of luxury, specialized products, etc.).

Mage's Skill

Some people are better able to locate the goods they need, for which a modifier must be used on the *Locate Component Table*

Place of Acquisition Modifier

Acquisition Location	Modifier
Crappy village: halve the *Suspicion of Sorcery* roll.	–20
Decent village, maybe a town.	+0
City of normal size (Jaca, Córdoba, Salamanca).	+10
Large city or commercial port (Barcelona, Burgos, Granada, Toledo).	+20

Modifier for Location

Situation	Modifier
It is very distant or extremely difficult to find (basilisco blood, spices from the Orient).	–50
It is distant or difficult to find (blood of a lion, a stone from a pyramid, herbs not common to the region).	–30
It is not terribly distant or difficult to find (wolf's blood, Italian cloth).	–10
It is close by or easy to find (holy water, pig guts).	+10

Locating Components Table

Roll	Result	Suspicion of Sorcery
–50 or less	They don't know what he is talking about.	20%
–49 to –20	They deny doing business with this type of thing.	15%
–19 to 20	They no longer sell this type of thing.	10%
21 to 55	They very rarely have this type of thing.	5%
56 to 75	They don't have it right now, but he can roll again on the following day with +20 to the roll. If the same result is obtained on the second day, add +40, and so on.	2%
76 to 99	He can obtain 1D3 doses of the component, although at an exorbitant price (double or triple normal).	0%
100 or greater	He can obtain 1D10+3 doses of the component at a good price.	0%

equal to half the mage's percentage in the Commerce skill. If the mage is aided in his search by a character with a higher Commerce percentage, he may use it, but the companion will also be affected by the *Suspicion of Sorcery* roll.

Location Roll

Once all the modifiers have been calculated, a positive or negative value is gained, which is added to a 1D100 roll. The result is checked on the Locating Components Table.

If the player rolls a natural double on the roll (00, 11, 22, etc.) and it isn't possible to obtain the component even if adding the modifiers (a result of 55 or less), the PC buys some object or substance at an exorbitant price, that appears similar to what he wants, but which has no effect when used in the spell. Therefore we recommend the GD to make the Locate Component roll, keeping it hidden from the eyes of the player, who won't know if what he bought is true, or as fake as a *maravedí de esparto* (literally "straw maravedí;" a wooden nickel). Whatever the case, whether they are cheated or not, the roll for *Suspicion of Sorcery* (see below) is performed in the same way.

Exemplum: As we saw earlier, Micael has learned a new spell, Tongue of Babel, and he decides to go to Burgos to obtain certain components that he lacks. He begins with one of the most difficult: earth from the tallest mountain in the kingdom — the tallest mountain in Castile is Torrecerredo, which is not very far from Burgos — and for that we calculate the modifiers for the discovery roll:

Usefulness of the Component: It serves no other purpose (–30).

Ease to Locate: The component is very difficult to find (–10).

Malign Potential: It is rather rare (–10).

Place of Acquisition: Burgos is a large city (+20).

Mage's Skill: Micael has a Commerce percentage of only 20%, which is divided in half (+10).

Micael's total modifiers are –20. The player takes the dice and gets a lovely 77, from which we subtract the 20 and have a 57. After consulting the table, we see that Micael has managed to find an old shopkeeper who assures him that, although he does not have that component at this moment, if the Jew wishes to return the next day, perhaps he may be able to find it. As bold as brass, Micael returns the next day and repeats the roll, although without modifiers (the –20 has been improved by the +20 of the previous result): another great result, an 86.

Though by the skin of his teeth, it seems that Micael has located what he was looking for: the old shopkeeper sells him two handfuls of earth from Torrecerredo (he got a 2 on the 1D3 roll for doses), although at a price much higher than the worth of two simple handfuls of earth.

Suspicion of Sorcery

The search for specific components can become extremely dangerous if the mage doesn't know his dealer, since there are many shopkeepers, merchants, and peddlers who could take the tale to the civil and religious authorities, condemning the character to the gallows — or something much worse.

To determine if this happens, we calculate our percentage for suspicion of sorcery. The base percentage is obtained from the roll for finding components, as reflected on the previous table. This result may be multiplied or divided according to the component's potential malignity or its place of acquisition, as we already said in the description of these modifiers; following the same order in applying those multipliers.

Social Position

Finally, we add modifiers to the percentage obtained based on the position or origin of the character (use all that apply):

Social Position

Position	Modifier
The character belongs to the High Nobility.	–25%
The character belongs to the Low Nobility.	–10%
The character belongs to the Peasantry.	+10%
The character is a slave.	+10%
The character is a woman.	+10%
The character belongs to a minority in the kingdom (a Muslim in Castile, a Christian in Granada, a Jew anywhere).	+10%

Suspicion Roll

Having obtained the percentage, we make a 1D100 roll and add the accumulated percentage, consulting the final result on the *Table of Suspicion of Sorcery*:

Exemplum: Let us see if Micael has been detected as a brujo or if he has gone unnoticed. The result obtained on his first day of seeking components a 57, gives him a 2% chance of being detected, which is modified for neither the component's magical potential, nor for the locale, but certainly for Micael's position, being a Jew raises it +10%, resulting in a total of 12%. The player makes a roll and gets a 31, which added to 12 gives a total of 43: Micael is viewed with distrust by some of the neighborhood, though little more.

However, since Micael searched for that dirt for two days, he must make a roll twice. The result obtained on the second day, an 86, gives a base percentage of 0%, which is raised to 10% since he is a Jew: he rolls again and this time gets a 77, which gives him a total of 87. Bad, bad, bad. It seems that, after getting Micael's money, the old shopkeeper decided to tattle to the Burgos authorities that a Jew has been seeking rare things and paying a great amount for them. The alchemist gains the Secret (Serious Sentence) Bane and, although he is not actively sought, it is certain that if he is caught he will punished, possibly flogged severely and cast out of the kingdom.

Since the Jew doesn't wish to face all this, he speaks to his friend Lope and says goodbye to him, informing him that he is going to live for a time on the Granadan border, where other Jews gather to live, in the city of Eliossanna (Lucena). There he hopes to find sufficient peace and quiet to continue with his alchemical studies. Lope accompanies him to the Arco de Santa Maria that same afternoon and watches him walk toward the distant South....

Table for Suspicion of Sorcery

Roll	Result
50 or less	The character is only viewed with a bit of mistrust.
51 to 75	The character acquires a reputation as a brujo, facing the consequences this entails. He gains the Bane *Secret (Minor Sentence)* in that location.
76–100	The character is viewed in the region as a brujo and persecuted for it; if he is caught, he will be punished very severely, although not so far as to be executed. He gains the Bane *Secret (Serious Sentence)* in that place.
100+	The character is actively pursued by the authorities of the region, charged with worshiping the devil, with some other charge in addition. The order extends to him, his family, and anyone who accompanies him (such as the other PCs). In the event he is caught, he will be executed immediately, and the rest of his companions punished severely. He acquires the Bane *Secret (Condemned to Death)* in that place.

Profiles of Witches and Magicians

Alchemist

- Distillation of Quintessences
- Dragon's Blood
- Homunculus
- Longevity
- Mantle of the Salamander
- Milk of Knowledge
- Preservation
- Savage Vitreol
- Spellcrafting Powder
- Talisman of Protection
- Transmutation of Metals

Arab Mage

- Binding a *Djinn*
- *Dibbuk*
- Enchanted Gate
- Invoke *Djinn*
- Magical Bond
- Planetary Talisman of Mercury
- Ritual of the Nail
- Solomon's Mirror
- Sorcerer's Refuge
- Talisman of Protection
- Travel Powder

Cridavents

- Clairvoyance
- Cridavents' Cord
  - Cross of Caravaca
- Fortune
- Gift of Triton
- Jonah's Blessing
- Lunar Bracelet
- Search Wand
- Spellcrafting Powder
- Two additional white magic Folk spells

Curandera

- Expel Illness
- Healing Balm
- Healing Stone
- Maiden's Virtue
- Midwife's Wisdom or Birth Pangs
- Purify Poisons
- Rabies Relief
- Red Spell
- Revoke Curse
- Soothing Liqueur
- Vigor

Demon Worshipper

- *Aquelarre* (of their master)
- Awl of Invocation
- *Bruja's* Ointment
- Cursed Chalice
- Dark Prayer
- Devil's Breath
- Invoke Demon Elementals (of their master)
- Minor *Aquelarre* (of a lieutenant of their master)
- Three additional black magic spells associated with their master

Deus Ex Machina

- *Bruja's* Ointment
- Cloak of Shadows
- Giant's Strength
- Good Luck Charm
- Healing Balm
- Healing Stone
- Pelt of the Wolf
- Sense Magic
- Soul of the Statue
- Talisman of Protection
- Travel Powder

Duende

- Bag of the *Duendes*
- Cloak of Shadows
- Cursed Lock
- Dance
- Dream Potion
- Evil Eye
- False Visions
- Ghostly Shadows
- *Hada's* Blessing
- *Hada's* Veil
- Prank

Evil Bruja

- Candle Curse
- Constraints of the Eunuch
- Cursed Dwelling
- Draw Out the Essence
- Fury
- Insanity
- Malediction
- Revoke Curse
- *Strigiles* Curse
- Strike of the Grim Reaper
- Wither Youth

Fortune-teller

- Cain's Curse
- Clairvoyance
- Elemental Powders
- Face of the Thief
- Ritual of the Nail
- Search Lamp or Search Wand
- Sense Magic
- Solomon's Mirror
- Vision of the Future
- Whispered Secrets
- Wine of Truth

Hada

- Bough of Wishes
- Cloak of Shadows
- Domination
- Dream Potion
- Faun's Flute
- Fortune
- Ghostly Shadows
- *Hada's* Blessing
- *Hada's* Veil
- Potion of Oblivion
- Traveler's Charm

Infernal *Bruja*

- *Aquelarre* (of her master)
- *Bruja's* Curse
- *Bruja's* Ointment
- Curse of the Werewolf
- Draw Out the Essence
- Invoke Demon Elementals (of her master)
- Malediction
- Spawn *Lutin*
- Talisman of Protection
- Wings of the Evil One
- Witch's Fork

Lutín

- Candle Curse
- Curse of the Gul
- Curse of the Werewolf
- Discord
- Draw Out the Essence
- Fury
- Hide of the Beast
- Prank
- Silcharde's Chain
- *Strigiles* Curse
- Wings of the Evil One

Meiga

- *Aquelarre* of Agaliaretph
- *Bruja's* Ointment
- Condemnation
- Curse of the Werewolf
- Domination
- Hide of the Beast
- Invoke *Sombras*
- Minor *Aquelarre*
- Spawn *Lutin*
- Talisman of Protection
- Wings of the Evil One

Necromancer

- Consulting the Dead
- Cursed Dwelling
- *Dibbuk*
- Expulsion
- Frimost's Punishment
- Minor Aquelarre of Beherito
- Necromancy
- Ring of Necromancy
- Strike of the Grim Reaper
- Veil of Death

Scholar

- Brass of Tidings
- Elemental Powders
- Gift for Words
- Hand of Glory
- Memory Philter
- Milk of Knowledge
- Miracle Ink
- Planetary Talisman of Mercury
- Whispered Secrets
- Wine of Truth
- Wisdom

Scourge of Witches and Demons

- Alacrity
- Circle of Protection
- Cross of Caravaca
- Healing Balm
- Infusion of Serenity
- Invincible Weapon
- Lionheart
- Pelt of the Wolf
- Sense Magic
- Sorcery Oil or Armor of the Heavens
- Starry Blade

Súcubo

- Binding of Desire
- Domination
- Fertility
- Incense of Copulation
- Lechery
- Love
- Love Potion
- Maiden's Virtue
- Potion of Oblivion
- Seduction Powder
- Virility Medallion

Wandering Vendor of Philters and Potions

- Distillation of Quintessences
- Dream Potion
- Fidelity
- Gift for Words
- Infusion of Serenity
- Magical Cauldron
- Memory Philter
- Milk of Knowledge
- Preservation
- Rabies Relief
- Vigor

Wicked *Goliardo*

- Blessing of Pepin
- *Bruja's* Ointment
- Cloak of Shadows
- Curse of the Werewolf
- Goetic Trap or Iron Curse
- Minor *Aquelarre* of Beherito or Lucianel
- Prank
- Seduction Powder
- Silcharde's Chain
- Surgat's Gift
- Talisman of Protection

Woman of the Woods

- Alacrity
- Curse of the Beast
- Essence of Hostility
- Fortune
- *Hada's* Blessing
- Healing Balm
- Hide of the Beast
- Lunar Bracelet
- Solar Bracelet
- Tame The Wild Beasts
- Wolf Eyes

Chapter VII: Ars Theologica

Rituals of Faith

Where man is able to contemplate the powerful columns of Faith: the one and true force that moves the Cosmos, a power which only the blind and crazy repudiate: where the Divine Light shines and the darkness of Eternal Night recedes.

Magic vs. Faith

After saying goodbye to his friend, if there really is friendship between Jews and Christians, Lope headed off to the Monasterio de las Huelgas. He needed help, and he wasn't going to get it from the Devil, so he was just going to have to ask God. Specifically, that Sister Recareda, who seemed quite skilled in these matters, and who had once recommended the still-missing Ignotus. The nun made him beg, so much did she protest that she was no longer as young as in her youth, when she had helped God's servants in their fight against evil. Lope was brought low, he had no one else to turn to, but finally she accepted.

The woman was waiting for them just outside the monastery doors, as if she were afraid that the very shadows of the sacred place would wound her. No sooner had Lope and the Nun stepped out into the street than she leapt upon them;⁂ a most unnatural jump. This alerted Lope; a kind of sixth sense which he had been feeling grow within him, of certain dangers and confirmed fears, and kept him safe from evil. Quite impolitely he pushed himself away from the nun and leveled his weapon in such a manner that the beast impaled itself upon it. It was a woman, with a beast's claws and fangs, and even with such a terrible wound she struggled on, so he had to finish her with his knife, as the sword had sunk to the hilt in her body.

The nun shook her head in disgust.

"A lamia... I really believe, kid, that you weren't exaggerating back there, when you asked for my help."

The nun purified Lope with prayers to prepare him for the battle against the Devils' servants he was about fight. She prayed and fasted as well, and the good Lord rewarded her with a vision, and so she told Lope the next morning:

"That harlot, that devil's spawn, hides with her kind; that is to say, with the other harlots who open their legs for money instead of in the sacred marriage bed. I know of such a place and I will take you, but first we must pray and ask for San Cipriano's protection, which is best suited to help us fight against these followers of the devil, since he himself was once one of them..."

"A saint was a follower of Satan's?" Lope wondered.

"Why yes, and one of the most powerful until he wrote a book that some call El Libro de San Cipriano, and others more simply the Ciprianillo, filled with powerful magic formulas and spells."

"Why did he change allegiances, this Cyprian?"

"For the same reason the world of men turns, my son: for a woman. She was a devout Christian, he was unable to seduce her even with all of the spells the devil had given him. That showed him that God was stronger. He turned away from the devil and became a Christian. It was in the times when Jesus' followers were martyred, and Satan had never been slighted to such a degree. So imagine how the poor fellow ended up. Clearly this is how he gained martyrdom and sainthood, and praying to him we will gain his protection, which is far better than nothing.

"Sister, you are a nun and do not know of sin. Pray for me and tell me where is this house, I will enter alone.

The Nun laughed heartily. She wiped away the tears that the laughter had caused and finally managed to say:

"That would be quite unadvisable young man! Do you think I was born with this habit? I assure you that this is not the first brothel I have entered, nor the first harlots I have ever met!

Lope looked at the nun's whiskers, opened his mouth to ask.... And then closed it again. There were things he preferred not to know.

As we saw in Chapter VI, there is a conflict between two realities in the world of *Aquelarre*: on one side there is the irrational world, that which makes up the night, fantasy, magic and the devil. But another exists, a rational world, which forms the day, human beings, sciences and divinity. Call it what you wish: God, Yahweh, or Allah. The first world controls spells, invocations, and curses. The second has sacraments, miracles, and faith. The first is powerful, but so is the second.

Remember the words of the gospel: *"He that believeth on me, the works that I do shall he do also; and greater works than these shall he do"* (John 14:12)

Initial Considerations

This chapter is about the tools that God puts at the disposition of true believers: Rituals of Faith, called on occasion Rites or Powers of Faith. These allow religious characters, if their belief is strong enough, to work great wonders and miracles, helping them to survive a few more days in the world of *Aquelarre*, a world plagued with infernal and diabolical creatures.

But before we start we have to warn you: the rituals of faith try to unify in one system of rules an enormous diversity of beliefs, as many as those that differentiate the three great religions of the mediaeval Iberian Peninsula.

Faced with such a splendid panorama, we have taken the liberty to use the Christian point of view for the majority of the rituals, mainly because it was the most widespread religion in the Western middle ages; adding, where it is possible, some brief comments about the Jewish and Muslim views of the ritual. We encourage the GD and players to modify the rituals to their taste and convenience, so they can be used in game without problems.

God's Chosen

Not everyone in the world is capable of performing rituals of faith; far from it. To do so you have to be an extremely religious person with a faith free of temptation, so firm and solid that it can overcome all challenges, large or small, that life holds. Very few achieve this, and even fewer are able to keep the flame alive, and extremely rare are those touched by holiness in life.

As we saw in Chapter I, to use rituals of faith from the beginning of the game it is necessary that our characters have a minimum percentage of 50% in rationality and 50% in Theology, based in their religion they profess: Theology (Christianity) for priests, Theology (Judaism) for rabbis, etc. and have been ordained as priests or similar in their religion, that is, that they follow one of the following professions: Cleric, Dervish, Ghazi, Goliardo, Knight of a Military Order, Monk, Rabbi, Priest or Ulema.

If the character has a different profession, they are not able to perform rituals of faith, at least at the beginning, though it is possible to attain them in the future, if they wish. To do so it is necessary for the character to raise their Rationality and Theology to 50%, they can't have lost or sold their soul, they can't have dealings with the devil, they can't know any black magic spells (simple knowledge tarnishes the soul), they can't have been damned by God (God is not accustomed to taking back those he has expelled, the prodigal son is the exception that proves the rule), and they must be ordained in a religion — normally of their own, but there have been a few cases of apostates. If all of these prerequisites are met, which *no es moco de pavo* (is not to be sneezed at), the character joins an ecclesiastical profession and can use rituals of faith.

But, if at any time a character's Rationality is reduced to below 50% or some other catastrophe befalls them (selling their soul, learning black magic, dealing with the Devil or being damned by God, for example), they lose their ability to perform rituals of faith, at least until what has happened has been reversed: gaining Rationality, recovering their soul, obtaining God's forgiveness, etc. Until then, even having a religious profession, they won't be able to invoke the powers which once belonged to them. For this reason we must remember that, although characters who want to use rituals of faith must be priests or ordained, not all who are ordained or who are priests can use these rituals. I think you understand me, don't you?

Of course we can have the opposite case, where a character decides that the time has come to begin the road to saint-hood, to access the most powerful rituals of faith. However we must warn you that is not a simple or easy journey, as in the 14th century the image of the holy warrior, like San Jorge (Saint George), is not yet customary, and the vision of a saint is much more mystical, like San Francisco de Asís (Saint Francis of Assisi) or Santo Domingo (Saint Dominic).

Consilium Arbitro: Women and Religion

The enormous differences that exist between the three great monotheistic religions of the Middle Ages are known, but there's one issue in which three had a similar point of view: woman is not only different from man, but causes and provokes sin — among other things. For this, women are prohibited from entering the upper echelons of the church hierarchies.

If we are trying to play an *Aquelarre* campaign that is 100% historical, female characters who wish to perform rituals of faith are going to have a much more difficult time than their male counterparts. But seeing how this is, in the end, a game, we can make some exceptions if the Director sees fit. At the end of the day, in a world where humans live with *duendes*, demons and mages, having a woman *salte a la torera* ("jump at the bullfighter", to flout or ignore) conventionalism and cultural prejudice isn't asking too much.

The only religious professions that are open to women are the Knight of a Military Order (see the description on page 473), monk (nun) and, with great exception, goliardo. As you can see, they all belong to the Christian religion. But nothing is stopping a highly devoted Jewish or Muslim woman from carrying out a miracle. Therefore, any woman can perform all the rituals of faith except *Absolution*, *Ordination* and *Excommunication* (as these imply a direct relationship with an ecclesiastic superior); rituals which are considered sacraments (*Baptism*, *Marriage*, etc.); or ritual processions which must be performed by a priest (as it is not necessary to use rituals of faith), whom she helps and assists during the celebration of the ritual, having the PC make the roll to produce the desired effects.

He must not own material wealth, not even the clothes he wears, which must be as simple as possible. He may have neither armor nor helm.

- He can't use nor hold any weapon of any type whatsoever.
- He can never, ever use violence, even to fend off an attack.
- He must respect and love all God's creatures, be they plants, animals, people or irrational creatures (except to those of an infernal nature; those by, all accounts, must be pitied as the lost souls they are).
- He must lead a life of austerity and meditation.
- He must practice fasting and chastity.
- He must abandon his family to better understand God's mysteries.
- He must have no interaction with those who make violence a way of life, except to convert and remove them from the path of evil.
- He must have Rationality at 100%.

If a character can achieve all of these prerequisites, we can say he has reached sainthood.

Faith Points

In previous chapters we have commented about the existence of Faith Points (FP), and now it is time to go deeper into their description. In religious terminology, faith is the acceptance of the tenets of a religion with no more justification than belief, whatever science, experience, or reason have to say on the matter. It is therefore a blind trust — the Spanish word for faith, "fe", comes from the Latin *fides*, which means "trust" — in their religion on the part of the person. It is stronger and becomes more solid the more one believes in it.

As far as game play goes, Faith Points measure how solid one's beliefs are; the strength of a character's religious convictions. They are calculated in a manner similar to Concentration Points: 20% of the character's Rationality, rounded up, increasing or decreasing as a character's RR rises or falls.

Exemplum: Lope has decided to remove the threat of the witch Carmela de Rodrigo once and for all, but as he can't count on the help of his friend Micael, who recently left Burgos, he turns to the always-ready Sister Recareda Ibarréñez to help him in the task. He journeys to the Monasterio de las Huelgas, but unbeknownst to him, a lamia under Carmela's employ has followed the courtier and, seeing him entering

such a sacred place, lays in wait outside. Moments later the lamia sees Lope leave the monastery accompanied by Sister Recareda, and she decides to ambush them, taking advantage of the fact that they feel safe walking so close to the blessed building. Luckily for Lope, he catches a glimpse of the infernal creature at the last moment as she pounces upon them, showing her twisted claws and inhuman teeth. After pushing the nun to one side, Lope unsheathes his sword and, even though he suffers some minor wounds, succeeds in cutting down the demon.

Sister Recareda has an RR of 70%, which gives her 14 Faith Points. When the Lamia reveals herself as an irrational creature, the nun must make an IRR roll; failing it, her IRR increases by 1D10 points: she rolls the die and gets 5. Her IRR goes up five points and her RR, therefore, decreases by the same amount, lowering it to 65%. Her Faith Points are reduced to 13.

But when Lope succeeds in destroying the creature without using magic or spell, Sister Recareda increases her RR by 1D10: she rolls and gets a pretty little 8. Now her RR has gone up to 73% (65+8) and her Faith Points to 15. It is clear that the encounter has only reinforced her conviction in the futility of the irrational world.

Up 'til now, you probably think that Faith Points are similar to Concentration Points, only in the rational sphere. I'm afraid that's not true; while CP are spent to cast spells, FP are not reduced when a ritual of faith is performed. Instead, they are simply required. Let me explain: To perform a ritual of faith, it is necessary to have a specific number of FP: if you don't have them, you can't perform rituals; if you do have them, you can, but, and this is very important, Faith Points are not "spent", but remain unchanged. This doesn't mean that a character always has the same FP, as they rise and fall according to the ups and downs of your RR as we have seen in our previous example, or if the character doesn't follow the doctrines of their religion and stains their faith with sin, as we shall see in the section on *Sin and Penance* (page 275).

Exemplum: After the run in with the lamia, Sister Recareda understands that the witch Carmela is much more dangerous than she originally thought, so she decides to help Lope. But before starting the search for the witch, she convinces him to receive absolution of his sins so he begins the work Limpio a los ojos de Dios ("Clean in the eyes of God"). The Absolution ritual is of Primus Ordo and, like all ritual of that Ordo, only requires having 10 FP. As Sister Recareda has 15, she can perform the ritual without any problems[1] and, once finished, she still has all 15 FP.

1 Strictly speaking, the Christian rite of Absolution should be performed by a priest, not by a nun, but remember what we said in the *Consilium Arbitro: Women and Religion*. Simply put, Sister Recareda listens to Lope and afterwards makes sure he has sincerely repented. Surely God will forgive him, achieving the same results.

The Power of Faith

Now that we know how we can measure the strength of the faith of a character, and how God delegates part of his power to them, let us examine the divine powers themselves; the rituals of faith, a series of rites and ceremonies with which religious characters can ask for God's help to finish certain tasks; or have the grace of divinity descend over them, other characters, objects, or places. To do this, we discuss what rituals of faith exist, how they can be learned to be used, and how to perform them.

Ordines (Orders)

Rituals of faith are, in essence, manifestations of divine power. They encircle or emanate from a character who has dedicated their life to religion and possesses enough faith in their God to serve as a conduit for his word and his work. Not all of these manifestations exhibit the same strength and, therefore, they don't all require that the character have the same dedication. The *Ordines* (*ordo* in singular) exist to help differentiate one ritual from another. A Latin word, it means "order" or "succession" (as in a series); it is principally used within the game to differentiate between the different degrees of commitment required by ordained priests — a word, by the way, that also comes from *ordo*. Each ritual of faith can be found in one of these *ordines*, which are ordered numerically from least to greatest importance: this way, we can find a rituals in the *Primus Ordo* (First order), *Secundus Ordo* (Second Order), *Tertius Ordo* (Third Order), etc., increasing in "power"; the higher the number, the more powerful (for example, a ritual from *Tertius Ordo* is greater than one from *Primus Ordo*).

Naturally, this division in *ordines* is a convention that we use to simplify the game and the use of rituals of faith; it shouldn't be used as if it was a true historical term, as no priest or rabbi from that time period would say that they were able to perform "rituals up to *Quartus Ordo*." They would instead say that their faith was strong enough to ward off demons and blind the god-fearing[2].

Learning Rituals

As we saw in Chapter I (page 58), the number of the rituals that a character knows is based on their percentage in the Theology skill, as shown in the table of Initial Rituals of Faith, which is repeated here for the reader's convenience:

2 Although it is true that one of the last writings by Bishop Diego de Deza, Torquemada's successor as inquisitor of Castile, the almost-unknown Codex Inquisitorius (dated 1522, a year before his death), includes the phrase "*opus est tertii ordinis instrumentis uti posse*" leaving the door open to controversy in this regard.

Table of Initial Rituals of Faith

PC's Theology	Rituals of Faith Known
50%–70%	All rituals of *Primus Ordo*
71%–85%	All rituals of *Secundus Ordo*
86%–95%	All rituals of *Tertius Ordo*
96%–100%	All rituals of *Quartus Ordo*
101%–120%	All rituals of *Quintus Ordo*
121% or greater	All rituals of *Sextus Ordo*

The table tells us that if a character has a Theology of, let's say, 80%, they can know all of the rituals from the *Primus* and *Secundus Ordines*. It is something else again whether or not they are able to perform them at a given time, but we'll discuss that later.

All this is well and good for recently created characters, who we assume have studied the sacred scripts and have spent sufficient time in the seminary, the *yeshiva*, or the *madrása* to learn the correct way to use rites and ceremonies within their religion. But if we are dealing with a character who has raised their Theology during the game, it is necessary to clearly explain how they have learned these new rituals of faith, as these don't just magically appear — *nunca peor dicho* ("couldn't be more poorly said") — in their head.

When a character increases their Theology percentage enough to learn new rituals of faith (for example, it rises above 71% and they can thus learn the rituals from *Secundus Ordo*), the PC should spend some time memorizing, studying, and praying so that all of the rituals that are now at their disposal can be learned in the most efficient way.

Timetable for Learning Rituals of Faith

Ordo	Time to learn
Primus Ordo	One month
Secundus Ordo	Two months
Tertius Ordo	Three months
Quartus Ordo	Six months
Quintus Ordo	One year
Sextus Ordo	Two years

At the end of the study period, the character makes an RR roll to see if they have correctly understood the way to perform the rituals: if it is successful, they can perform all the rituals from that *Ordo* from this point on. If it fails, they must spend the same amount of time at their studies for to reroll their RR. If a character raises their Theology percentage high enough to learn rituals of faith from successive *Ordos* (for example, if a PC goes from 70% to 86% in Theology in a very short time, he can learn the rituals of both *Secundus* and *Tertius Ordines*), they must first learn the rituals from the lower *Ordo* and, once they understand those, they can begin to study the rituals from the higher *Ordo*.

What must be clearly understood is that the study of rituals of faith are an all or nothing affair: either you learn all of the rituals from the corresponding *Ordo*, or you don't learn any. In addition, time spent studying and praying so one can perform the rituals is time that can't be used for any other tasks, neither for learning from a teacher nor practicing a profession (see *Improving Characters* in Chapter II, page 94), although it is possible to go on an adventure, if it does not occupy more than 10% of the required study time (which comes to approximately three days per month of study).

Exemplum: Sister Recareda has a Theology of 90%, but has never learned the rituals from Quartus Ordo, as she hasn't needed them. However, as it is now necessary to locate that snake in the grass, Carmela de Rodrigo, Sister Recareda decides to apply herself in study, thinking to herself that all of the weapons that God offers to fight evil should be used at the appropriate time.

Looking at the table we see that to learn the rituals of Quartus Ordo it takes six months of study. Once this time has passed, the nun rolls a check against her 73% RR. She rolls a 34, more than sufficient for her to learn all of the rituals from the Quartus Ordo. If she had failed she would have learned nothing and, what's worse, she would have had to study everything again for another six months to repeat the roll.

Another thing which needs to be very clear, especially for the game directors, is that rituals of faith are the result of the strength of one's personal faith. As a result, few characters, PC or NPC, should have access to their use; firstly because the prerequisites that are required are extremely high (the majority of ecclesiastical professions start the game with a Theology percentage of 60% or less, and many priests don't improve from there in their whole life) and secondly, because many characters are not prepared to use them, whether from negligence, laziness, or because, in reality, *les importa un bledo* ("they don't give a crap") about the whole issue of religion, as they only entered the church as a job. Rituals of faith are rare; keep that in mind.

Ceremonies

Along with the *Ordo*, another important aspect of rituals of faith is the ceremony, the rite which must be carried out for a character to "activate" the power and implement the specific effects of the ritual. There are enormous differences from one ritual to another, as some require not much more than an oration or prayer, while others need great preparation and strange prerequisites. The ceremony is a condition *sine qua non* (Latin for "without which") there is no ritual; a series of gestures, words, and movement that a character must carry out to activate the power. If they are not done, or they are interrupted during the celebration, the ritual automatically fails and the character has to begin anew.

The exact time that a ceremony takes varies from one ritual of faith to another, as each one is very different; and although there is a concrete time in the description of each ritual of faith, the game director may extend or reduce it to accommodate the existing conditions within the game.

Also, each religion utilizes a different ceremony. Although some of the rituals have descriptions of the different type of ceremony based on the religion, not all have this much information, so we would like to encourage the Players and the Game Director to research the type of ceremony that is required for the rituals of Jewish or Islamic origin.

Some creatures, especially those that come from the celestial realm, such as angels and archangels, have the ability to perform rituals of faith, similar to what happens to irrational creatures and spell components. The creature doesn't have to perform a ceremony to activate a ritual: it simply does it.

Performing Rituals

The time has come to learn how a character can perform rituals of faith. We'll go step by step, explaining in great detail each part of the process. From here on out, to simplify, we'll use the word "priest" to refer to the character that can activate a ritual — whatever religion they belong to — and "recipient" for the person or creature that is affected by it.

1. Faith Points

Before starting a ritual of faith, a priest must make sure that he has sufficient Faith Points to invoke it. Rituals of faith require a certain level of belief to perform, and this is measured by the number of Faith Points that a priest has: the greater the ritual's *Ordo*, the more Faith Points he is required to have to start the ceremony, as you can see in the table below. Remember, Faith Points may be reduced if the priest does not lead a life a according to the conditions established by the religion (see *Sin and Penance*, page 275).

Faith Points Table

Ordo	Faith Points Required
Primus Ordo	10
Secundus Ordo	13
Tertius Ordo	15
Quartus Ordo	18
Quintus Ordo	20
Sextus Ordo	20

For example, a priest who would like to perform a ritual from *Tertius Ordo* must have 15 FP; if he has fewer Faith Points, he can't perform the ritual, as his faith is not strong enough to call upon Divine Grace in that way. Additionally, some rituals of faith require that the priest be in a state of grace, which means, as well as having sufficient FP to perform the ritual, the priest must have not lost any for having committed a sin. We explain the term "state of grace" in the section on *Sin* (page 275).

Exemplum: To obtain some kind of reliable information about the lair in which the damnable Carmela de Rodrigo is hiding, Sister Recareda decides to turn to the ritual of Revelation. It is from the Secundus Ordo, which only requires 13 FP: as Sister Recareda has 15 FP, it shouldn't be a problem.

2. Ceremony

Once the priest has made sure that he has enough Faith Points to perform the ritual, he should start the ceremony that corresponds to his religion. As we have said before, the exact time required to perform the ceremony is based on the time in the description of the ritual, plus any modifiers the Game Director applies, taking into account the conditions that surround the priest during the process. It's not the same celebrating the rite of marriage between two passionate youths who are impatient to finish and consummate the sacrament as officiating at a royal wedding with all its protocol, pomp, and circumstance.

For ceremonies which can be performed in only one round, the priest uses both of his combat actions to activate the ritual, however small the ceremony that is needed — even the shortest of prayers require an enormous amount of concentration to reach their destination, so don't let anyone declare: "I pray while I attack…." At the end of ceremonies that last more than one round, the priest spends an entire round intoning the last lines of the ritual to complete it, taking two combat actions. Naturally, in those cases where it is necessary to know if the ritual has any effects before the rest of the actions of the other characters in the scene, the priest has to make an initiative roll, as indicated in Chapter IV. (See *Step 1: Declaration*, page 118.)

Exemplum: As we know that the nun has enough Faith Points to perform the ritual of Revelation, Sister Recareda gets to work on the ritual ceremony. The nun isolates herself in a cell within the convent, indicating to the rest of the congregation not to bother her for the entire day, the time Sister Recareda must spend fasting and praying. After that time, she sleeps.

3. Calculating Percentages

After completing the ceremony, the time has come to calculate the priest's percentage chance to perform the ritual of faith. Being that it is a ritual, in which certain religious rites or orations must be performed, the base percentage is equal to the priest's Theology skill, which is modified as we see below:

- **Performing the ceremony:** The ceremonies that are described in the rituals of faith presume that the priest performs them openly, using the required gestures and projecting his voice as much as possible — especially if he is in a cathedral. But this is not always possible, whether because the priest is tied up, gagged or being martyred — God forbid, having his tongue pulled out and his hands

cut off; which, as everyone knows, is the last step before being burned to death. In these cases, the priest reduces his percentage to carry out the ceremony by –25% if using small gestures, –50% if no gestures are used. Likewise, speaking quietly or whispering causes a reduction of –25%, –50% if he doesn't open his mouth during the entire ceremony. As you can understand, these penalties are added together for both gestures and voice: if you perform a ritual with no gestures and no voice, it has a penalty total of –100%.

- **Loss of concentration:** The priest must concentrate wholly on celebrating the ceremony and can only do simple actions, like walking slowly, limited speech, drinking — if the ceremony permits it — and going out from time to time to take care of bodily needs. Because of this, if some external event makes the priest lose his concentration (yelling in his ear, a nearby battle, a raging demon grabbing at his throat, etc.), he has to roll a Temperance check: if he fails, he loses concentration and must start the ceremony from the beginning. If the priest is attacked, he still has to make a Temperance check, but even if it is successful his Theology skill is penalized –10% for each DP the priest has received; this represents the distraction caused by the pain of the wound.
- **Ritual *Ordo*:** As we said before, the ritual's *ordo* determines its power and magnitude; the greater the *ordo*, the more powerful the ritual. In the same manner, the greater the *ordo*, the greater the difficulty to perform it, since the ceremony requires more knowledge and involvement from the priest. In game terms this means there is be a percentage penalty for each level of ordo, as can be seen in the table below:

Ritual Ordo Level Modification

Ritual *Ordo*	Percentage modifier
Primus Ordo	–0%
Secundus Ordo	–20%
Tertius Ordo	–40%
Quartus Ordo	–60%
Quintus Ordo	–80%
Sextus Ordo	–100%

Once the possible modifiers have been determined, we calculate the priest's final percentage to finish the ritual. Remember, even if the modifiers reduce the percentage below 0%, it is always possible to obtain an automatic success with a roll between 01 and 05, as we explained in Chapter II (page 76). Also, and this is very important, it is not possible to use Luck to modify the result of a ritual roll: I'm afraid luck has no place in Divine matters; the strength of faith and the priest's knowledge and conviction does.

Exemplum: While the nun sleeps, let's take a moment to calculate Sister Recareda's percentage chance to activate the ritual of Revelation. We start at a base percentage which is equal to the nun's Theology skill, which is an astounding 90%. As she is alone in her cell, she has been able to use all of the correct words and gestures without any interruptions, so there is no reason for a penalty modifier. Neither has she lost concentration at any time, as her companions in the convent, understood her wish to retire to pray; they didn't even let her know it was time for mass. As this is a ritual from Secundus Ordo, it has a –20% penalty, leaving the final percentage at 70%, which is not bad.

Consilium Arbitro: Irrational Creatures and Faith

In the rituals of faith descriptions you'll see that we constantly mention "creatures or evil beings", as certain rituals only affect these creatures or beings. But what creatures are included in the category of "evil"?

Let's begin with the easy ones: all demons (lesser, greater, or elemental) and Hellspawn are considered evil. It's clear that they come directly from the abyss and they are affected by all rituals of faith. All creatures who serve the devil are considered evil, and those who have lost or sold their souls (this also goes for humans). Those who have been damned by God (for whatever reason He has decided) or those humans who know any black magic spells (even if they don't use them: just knowing is sufficient to stain their soul). For example, A *Brucolaco* is an infernal monstrosity and is affected by rituals against evil creatures, but a *Duende* isn't, because even though it is an irrational creature, it has nothing to do with Hell.

However, there are some exceptions which are necessary to remember: the first is that the ritual of *Exorcism* is effective against any creature that has possessed a human, whether its nature is demonic or not. Secondly, Muslim priests consider all beings of Islamic origin that are *marid* ("nonbelievers") to be evil, even if they're not demonic *per se* (for example, the *Dibbuk* are *marid* spirits, and because of this they are affected by rituals of faith): each creature description says whether they are marid or not. This rule is not used by Christian or Jewish priests.

4. Results

After rolling the dice, we compare the results obtained with the priest's percentage to perform the ritual, which gives us four possible results:

- **Success:** The ritual has been performed correctly, and the Almighty has seen fit to show some of His omnipresence and grace, using the priest as a channel. If the recipient of the ritual was the priest himself, the effects are felt immediately; if the ritual was used to directly affect another person, this person has the right to roll against IRR to resist it (a roll which also can't use Luck), provided that the recipient is aware that they are the target of a ritual of faith: if they don't know or they don't care, there is no IRR roll (God's power is great, and only the unbeliever opposes his magnanimity). This roll has a penalty equal to the Ordo of the ritual: if the recipient wants to oppose a ritual from the *Tertius Ordo* he rolls his IRR at –40%; if it's from *Sextus Ordo*, it is –100%. Whatever the case, if the IRR roll is successful, the ritual of faith doesn't affect the recipient.

  Just as with magic, remember that resistance rolls only happen when the recipient is *directly* affected by the ritual of faith (we emphasize directly): for example, there is no IRR roll if the recipient is struck by a blessed weapon, since the ritual doesn't affect the recipient, but the weapon that is attacking him.

- **Critical Success:** Many of the rituals indicate extra effects caused by a critical result on the roll, but if it doesn't, the Game Director could reduce the IRR roll of the recipient in half — if it was a ritual that directly affected a person — or he could double the duration, range, or effects of the ritual, however he sees fit.

- **Failure:** The ceremony or the prayers were not done correctly or the priest wasn't devoted enough, and the priest does not get an answer to his request of divine intervention. If the ceremony permits, the priest can try to repeat it from the beginning.

We now have to mention a certain type of ritual: Sacramental Rituals of Faith, called "sacraments" for short. They are called this because they are the habitual sacraments of the Christian church and, for the most part, have similar counterparts in other religions. They consist of: *Absolution*, *Marriage*, *Requiem*, *Ordination*, *Baptism* and *Eucharist*, and these rituals of faith can't be repeated once they have been performed — we insist: they *can't* be repeated — because, simply, they are always successful. For example, if a priest celebrates a marriage, he can't "fail" and not marry the couple; the result of the roll isn't important for that; from here on out they are husband and wife, and there is nothing more to say on the matter[3]. However, if the roll is a success, the recipients gain added benefits, on top of the simple celebration of the sacrament.

- **Blunder**: As the case with critical successes, many rituals describe specific effects of a Blunder, but if it doesn't, we encourage the game director to use his more than vivid imagination: an opposite effect occurs, the deity punishes the priest for blaspheming, the priest's FP can be reduced, the ritual affects the priest instead of the recipient, the devil could be in close proximity, etc. The results of a blunder are exponentially worse depending on the ritual's *Ordo*. (for example, blunders in the rituals of the *Sextus Ordo* normally attract divine lightning bolts down onto the heads of the priests)

Exemplum: After waking, the moment has come to see if Sister Recareda was successful in her ritual. As we said before, she has 70%, so we roll the dice and get a marvelous 05. A spectacular critical, indeed!

We look at the description of the ritual and we see that, when there is a critical success, all the information obtained in the revealing dream turns out to be true; so the Game Director informs the good Sister's player that while she was sleeping, Sister Recareda dreamed of one of the most degraded and sinful brothels in Burgos. It is crystal clear to the nun that this is the lair where the fiendish meiga has been hiding.

3 The goliardo Garcés de Berlanga said in his satire *Arma Ignis Vernacula*: "What a priest has joined together on Earth, not even God in Heaven can separate".

Rituals of Faith

We present here the rituals of faith that priest characters can use in *Aquelarre*, ordered alphabetically within their respective *Ordines*. In some cases, there are differences between the description and the rules for using rituals of faith that we explained before; in those cases, always defer to the description, as certain rituals use very specific rules.

All of the rituals follow the same scheme to help in their understanding.

Ritual Name

Spanish name (Name in Latin, if any)

- **Ceremony:** The rite or ceremony that must be carried out to activate the ritual. If different religions use different rituals, they are indicated here.

- **Duration of the ceremony:** The estimated time it takes to complete a ceremony, which can be changed and molded by the Game Director to the different conditions of the

Table of Rituals of Faith

Name	*Ordo*	Description	Page
Absolution	1	Forgive the sins that the recipient has committed.	260
Baptism	1	Initiate the recipient into the priest's religion.	260
Eucharist	1	Allows the celebration of mass or collective prayer	260
Matrimony	1	Allows the priest to celebrate of the bond between bride and groom	260
Ordination	1	Grants a character the ability to use rituals of faith	261
Requiem	1	Allows the priest to bury the deceased according to the norms of his Faith.	262
Alleviate Illness	2	Complete or partially cure a disease.	262
Benediction	2	Transform an object (weapon, water, etc.) into a blessed tool.	262
Confrontation	2	Expel an evil creature from a place.	263
Gift Of The Sirin	2	The priest augments his aspect, luck, and his communications skills.	264
Pentecost	2	The priest understands all languages that exist or have existed	264
Revelation	2	The priest dreams of some useful information about a demon.	265
Divine Curse	3	A curse is delivered upon the victim of the ritual	265
Exorcism	3	Expel the spirit or soul from the body of a human	265
Illumination	3	Gives the priest knowledge on certain matters	266
Prayer	3	Calms the priest's spirit and strengthens his faith	267
Procession	3	Allows a town or city to make a direct request to God.	267
Purge	3	Purifies all types of food or beverages	267
Purification	3	Cleans the Demon stain from a particular location.	268
Dissipation	4	Allows the priest to annul the effects of the spell.	268
Divine Ecstasy	4	Allows the priest to briefly glimpse the greatness of God	268
Divine Instrument	4	The priest is possessed by a Principality to save a city or nation	269
Excommunication	4	Expel the recipient from the church to which they belong	269
God's Arm	4	The priest invokes the Archangels for help	270
God's Armor	4	The priest becomes immune to all types of black magic	271
Guardian Angel	4	The priest solicits help from his Guardian Angel.	271
Perpetual Blessing	4	The same as the ritual of *Benediction*, but with permanent effects.	271
Sanctification	4	The priest blesses a place, turning it into a sacred zone.	272
Consecration	5	The priest invokes God's blessing directly on the recipient.	272
Divine Aid	5	The priests invokes help directly from God.	273
Fruit Of Eden	5	The priest becomes immune to physical damage	273
Miraculous Healing	5	The priest can cure any type of sickness or ailment	273
Perpetual Sanctification	5	Same as the *Sanctification* ritual, but with permanent effects.	273
Transfiguration	5	An aura of divine light envelops the priest, impeding the actions of his enemies.	274
Miracle	6	Allows the priest to carry out all classes of miracles and wonders	274

game. Additionally, if there are different types of ceremony depending on a religion, the duration of the ceremony is indicated for each.

- **Effects:** The effects of a successful activation of the ritual, both in terms of game and narrative, including the duration of these effects for rituals which are not permanent (if no duration appears at all, it should be understood that the effects are instantaneous or permanent, depending on the type).

Rituals of Primus Ordo

Absolution

Absolución (Absolutio)

The sinner is forgiven for all the sins they previously committed and gains a state of grace. This is a sacramental ritual and can't be failed.

- **Ceremony:** the priest must hear the sinner — who must come voluntarily and be truly repentant (if not, the ritual automatically fails) — confess the sins he has committed.
- In some special events, like before a battle, it is possible for a priest to perform a general Absolution; for this it is necessary that all those who participate in the ceremony (including the priest) pray with devotion while the ceremony lasts. The ritual automatically fails if any of those who pray lose this state of concentration.

  For Muslims, absolution is much faster, since it only requires that the priest and the sinner recite several *rakas* (verses) of the Koran together.
- **Duration of the ceremony**: 5 minutes to an hour. Muslims usually don't take longer than a minute.
- **Effects:** If the roll is successful, the sinner receives a bonus of +25% to pray to the saints (see *Praying to the Saints*, page 279). Priest characters (those who can perform rituals of faith) can't use Absolution on themselves, but must receive it from another priestly character, who imposes some kind of penance (see *Sin and Penance*, page 275).

Baptism

Bautismo (Baptismus)

The receiver is accepted into the religious community whether the roll was successful or not. He chooses a new name, gives up his previous religion and enters the new one, where he becomes (at least in theory) one more believer.

- **Ceremony**: The receiver of the ritual, who must be in a state of grace (if not, they must receive *Absolution* first), must voluntarily abjure their former religion — if they had one, of course; newborn children, for example, don't. If the ritual is carried out by a Christian priest, holy water — or, in case of extreme need, consecrated oils — is poured over the recipient, while requesting the blessing of the Trinity on the baptized person. They are given their name within the community.

  In Judaism the ceremony is called *berit milah* and requires the recipient to be circumcised — if male — after which the new Jew is given a drink of wine (small children are given a drop on the lips).

  Muslims also practice circumcision, but in their case they require the receiver to pronounce the *shahada* in front of the *ulema*.
- **Duration of the ceremony**: Approximately 1 hour.
- **Effects**: If the recipient was an ordained priest in his previous religion, he loses that position and, therefore, the ability to use rituals of faith, although nothing prevents him from being ordained as a priest in his new religion, given time.

  If the activation roll of the ritual was successful, the receiver increases his RR by +2D10, since the conversion has brought renewed life to his faith and illuminated his path.

Eucharist

Eucaristía (Eucharistia)

This ritual which, like other sacramental rituals, need not be successful in the activation roll, fosters the union of the community with their God and is usually celebrated daily.

- **Ceremony**: The priest officiates a celebration according to the rite established by his religion:

  In the Christian world, the faithful attend a mass in which they listen to readings from the Holy Gospel, bread and wine are blessed, and the faithful take it in communion.

  The Jews sing communal prayers (usually during the Sabbath), in which they recite psalms; they are named differently depending on whether they are performed in the morning (*chaharit*), afternoon (*mih*) or evening (*maarib*).

  Muslims have a pray communally five times a day, although it is more important on Fridays. Prayer is done on prayer mats, facing Mecca on the knees and, while reciting *ayahs* from the Koran. The five daily prayers are: *Fajr* (dawn), *Dhuhr* (noon), *Asr* (afternoon), *Maghrib* — (sunset), and *Isha'a* (night).
- **Duration of the ceremony**: Minimum of 30 minutes.
- **Effects**: If the priest obtains a success in the activation roll, all those faithful who have prayed with fervor, are in a state of grace (and have taken communion, if they are Christians), and fail an RR roll have their RR increased by 1%.

  If there is character among the congregation with the ability to use rituals of faith, they do not gain any RR points, since attending daily prayer is expected; in fact, they must do so on a daily basis if they do not want to stain their soul with the stigma of sin (see *Sin and Penance*, page 275).

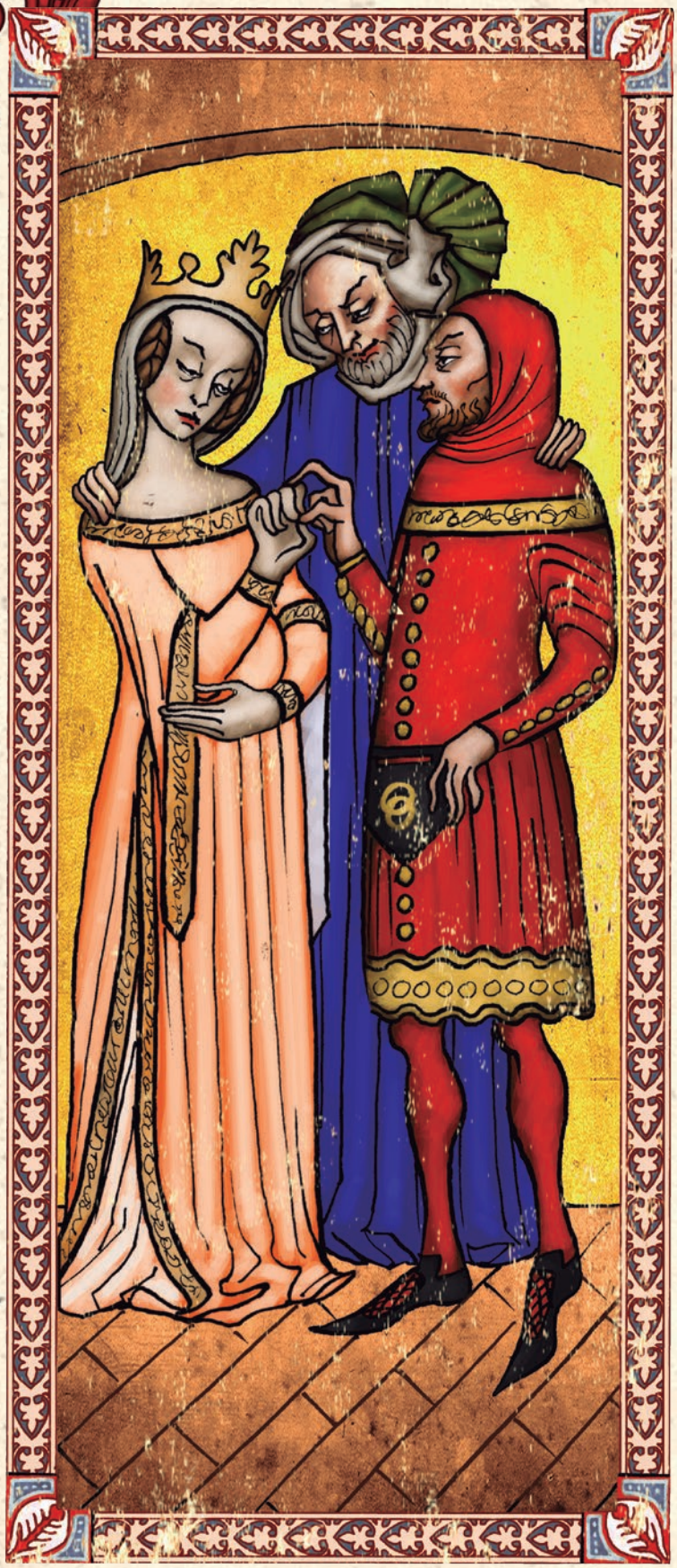
Matrimony

Matrimonio (Matrimonium)

Once the ritual is done (whether the roll is successful or not), the couple become husband and wife, and it is considered a perfectly valid marriage in the eyes of both God and man.

- **Ceremony**: The celebration of marriage is carried out according to the norms of the religion of the couple (and of the priest), to which must be added the regional customs, if any.

  For Christians, the main thing is for the couple to express to the community (or at least two witnesses and the priest)



their intention to marry "until death do them part", to share everything, and for the Church to bless them.

The ceremony is very similar for the Jews, with an exchange of rings, although they carry it out under the *jupá* (a canopy) and the bridegroom breaks a glass at the end.

In the Islamic world, there are not many differences: presence of witnesses, prayers, blessings, and commitments on part of the couple.

In any case, the couple must marry freely and voluntarily — at least if we want the ritual to be successful — be over 15 years old and, naturally, single or widowed (except in certain parts of the Islamic world where it is lawful to have more than one wife; but not in the kingdom of Granada).

- **Duration of the ceremony**: At least 30 minutes.
- **Effects**: If the priest is successful with the activation roll, the husband and wife gain a bonus (equal to the RR of the priest who married them) to face any effect of a spell or power of a creature trying to break the marriage, such as the interventions of a *sucubó* or *incubó*, the *Love Potion* or *Discord* spells, etc.; at least until one decides voluntarily to be unfaithful to the other, at which point the modifier disappears.

Ordination

Ordenación (Ordenatio)

By participating in the ritual the recipient is ordained as a priest of his religion, so he may use the rituals of faith from that moment on; but he is subject to the restrictions on Faith Points that carry sin (see *Sin and Penance*, page 275).

- **Ceremony**: The priest must have attained a certain rank within the ecclesiastical hierarchy to perform this ritual: if he is a Christian, he must be at least a bishop or abbot; If he is Jewish, he must be at least a *rab* (a superior judge appointed by the king, whose jurisdiction encompasses a *call* or ghetto of some importance, or all the Jews of a region); and if he is Muslim, the priest must be at least *cadí* (an ulema with prerogatives of a judge in Islamic lands). In addition, he must carry out the ceremony attended by at least two other priests (of any rank).

  After fasting for twenty-four hours, the recipient of the ceremony — who must have at least 50% in Theology and 50% in Rationality, and arrive at the ceremony in a state of grace — recites the Psalms and prayers in chorus with the officiating priest, who lays his hands on the recipient at the end of the ceremony.

Normally, this ceremony takes place on specific days of the year; for example, in the Christian world they usually perform Ordination during the Ember days (the Wednesdays, Fridays, and Saturdays of the weeks after: the third Sunday of Advent, the first Sunday of Lent, Pentecost, and Holy Cross Day). It is customary for the person who is to receive ordination to spend several years studying the theology and doctrines of their religion with a teacher.

- **Duration of the ceremony**: At least 2 hours of chants and prayers.
- **Effects**: The receiver increases his RR by 2D10 due to the enlightenment of the ceremony.

  Remember that though we speak of priests and ordainment, the recipient must go through the same ritual even if his future is to be monk, nun, ulema, knight of a military, etc.

Requiem

Réquiem (Requiem)

With this ritual, the priest buries a member of his congregation following the rules imposed by faith and tradition, so that the soul of the deceased can go to the place that corresponds to "the Other Life" (either Heaven or Hell), and can't be converted into an *ánima errante* or similar specter.

- **Ceremony**: The priest officiates the funeral of the recipient, who is, of course, dead. For Christians, that means starting with the last rites and ending with the reading of the panegyric or eulogy in front of the tomb, going through the wake, the funeral itself and the procession to the cemetery. The Jews call this ritual *Animut* and the Muslims *Takbira*.
- **Duration of the ceremony**: Usually it lasts at least one day between death and burial.
- **Effects**: If the activation roll succeeds and attempts are made to use the body of the deceased in any type of spell, ritual magic or invocation, they impose an additional penalty equal to the RR of the priest who officiated at the ritual.

Rituals of Secundus Ordo

Alleviate Illness

Alivio de Enfermedades (Lenimen Morborum)

The recipient's illness is partially alleviated, reducing the convalescence of the disease one level (see the disease rules on page 107).

- **Ceremony**: The priest stays with the patient for a whole day and encourages them to pray with him as long as the recipient's illness allows it — or if they want to do so; but the ritual automatically fails if they don't want to pray. After that time, the priest lays his hands upon the sick person's body, usually on his head.
- **Duration of the Ceremony**: 24 hours.
- **Effects**: If the disease severity was maximum, it is reduced to normal; if it was normal, to minimum; if minimum, it disappears completely. It is possible to combine the ritual with a Medicine roll, reducing the convalescence by another level.

  On a critical activation roll, the recipient has his illness reduced by two levels; but on a blunder the priest contracts the illness from the receiver.

  This ritual can't be used on incurable diseases, such as leprosy or plague. In these cases, only a *Miraculous Healing* ritual can be used (page 273).

Benediction

Bendición (Benedictio)

The priest blesses a specific object, although the effects are different according to the type of object that has been blessed.

- **Ceremony**: The priest performs a ritual for half an hour, invoking the blessing of God on the object. Christians are accustomed to repeatedly praying and making the sign of the cross over the object, while Muslims write and engrave an Ayah from the Koran (usually the "protecting ayah", 113 or 124) on the object, and the Jews do the same with a verse from the Old Testament.
- **Duration of the Ceremony**: At least thirty minutes.
- **Effects**: Here are some examples of blessings, although the GD is free to allow his players to bless other types of objects:
  - **Weapon:** A blessed weapon can hurt evil creatures who would otherwise be invulnerable to physical damage, such as *sombras* or the lesser demon *Camos*, to give two examples; and although they don't nullify any magical armor, the weapon completely passes through their protective auras.
  - **Water:** It is possible to bless the contents of a flask (at most) of water mixed with salt that can be used in rituals of faith that require Holy Water, or to douse it over an evil creature (with a Throw roll, of course). If used in this way, the water causes 1D8+1 damage, and although it respects the armor the creature wears, whether magical or not, it completely penetrates any aura of protection they have (if they have one). Since Jews and Muslims must write on an object to bless it, they can't use water; instead they use paper, on which they write a prayer that they can then use upon evil creatures[4].
  - **Religious Symbol:** If the priest blesses a religious symbol, he receives a bonus in the rituals of *Confrontation* and *Exorcism*. Also, touching an evil creature with it causes it to burn for 1D6 damage.

4 Surely you wonder if the same thing happens with the holy water in the baptismal fonts of churches. Well, I'm afraid to say: no. Although evil creatures avoid touching or being touched by it at all times, it would not hurt them physically if happens.

† **Other Objects (e.g., food, a banner, etc.):** Cause a 1D6 damage burn on any evil creature whose skin touches it directly, ignoring any aura of protection they have; it can also frighten evil creatures who see it.

The exact length of time that a blessing lasts is variable, but is usually reduced to the combat scene[5] for which it was created. It is necessary to use the *Perpetual Blessing* ritual to create a permanent blessing. In addition, we recommend that players don't abuse of this ritual, since the blessings are not candies — and to distribute them willy-nilly could sit wrong with the man upstairs…

Confrontation

Confrontación (Collatio)

The priest uses the strength of his faith to expel the creature from where it is. This ritual can only be used to deal with an evil creature.

- **Ceremony**: In order to perform it, the priest exhorts the creature to leave the place with his words and gestures, while holding a sacred object of his religion in his hands; Muslim priests only have to repeat the *Shahada* (the vow of faith: "There is no God but Allah and Muhammad is his prophet") over and over again.
- **Duration of the Ceremony**: Several rounds, depending on the exhortation.
- **Effects**: In order to know if the expulsion is successful, compare the priest's RR with the IRR of the creature in the *Confrontation Table*, with the following modifiers:

Situation	RR Modifier
If the ritual activation is a critical success.	RR x2
If the priest has attained sainthood.	RR x2
If the confrontation takes place in a sacred place (a church, a cathedral, a cemetery, a place affected by the ritual of *Sanctification*, etc.).	RR +25
If the confrontation takes place in a cursed place (a Gate to Hell, a place of Witches' Sabbaths, etc.).	Creature's IRR +25
If the object that the priest wields has been blessed (see *Benediction*).	RR +20
If the priest is in a state of grace.	RR +10
For each private vow made by the priest (see *Vows and Promises*, page 278).	RR +5

Attacks carried out by the creature follow the usual rules in the combat chapter, although the creature automatically has a higher Initiative than the priest. In addition, the Game Director must mold the results obtained in the table with the specific characteristics of the confrontation: for example, if the priest tries to expel an evil ánima, it can't physically attack him, whatever the Confrontation Table says.

5 A scene shouldn't be confused with an adventure. A scene is the time it takes for something to happen (a fight, a chase, a dialogue, etc.). Take a movie, for example: an adventure would be the whole movie while a scene is, pardon the redundancy, one of the scenes of that film.

Confrontation Table

If the creature's IRR is higher than the priest's RR by 50 or more points: The creature laughs, crushes or pulls the sacred object from the priest's hand (who suffers 1D10+2 damage in that impact location), and performs a critical attack on the priest. If the priest manages to get out of the confrontation alive, he loses 1D10+2 RR points, owing to the lack of faith shown in the ritual.

If the creature's IRR is higher than the priest's RR by 25–49 points: The creature rips the sacred object from the bearer's hand and makes a normal attack. The priest loses 1D6 RR points as a result of his weakness in the confrontation.

If the creature's IRR is higher than the priest's RR by 10–24 points: The creature attacks the priest and, if it manages to hit him, the priest is thrown violently backwards away from the creature in addition to the usual damage.

Draw (Difference between IRR and RR is less than 10 points): Both creature and priest watch each other for one round, but nothing else happens.

If the priest's RR is higher than the creature's IRR by 10–24 points: The priest's sacred object gives off a white light that blinds the creature for 1D6 rounds (treat it like the consequence of a Concussion, see *Repercussions*, page 104).

If the priest's RR is higher than the creature's IRR by 25–49 points: At the sight of the intensely glowing sacred object, the creature shrinks away and begins to smoke, receiving 3D6 damage that penetrates armor and magic auras, and flees the zone. Those who witness the flight earn 1D10 RR points.

If the priest's RR is higher than the creature's IRR by 50 or more points: The priest approaches the creature with his glowing sacred object and embeds it in the skin of the creature, whose flesh begins to burn on the spot. If it is a Hellspawn or an evil creature, it dies in the act; if it is a spirit or a major or minor elemental demon, it disappears immediately and returns to Hell. Those who witness the destruction earn 1D10 RR points, except the priest, who gains 2D10 RR points

Gift of the Sirin

Don de Sirin (Donum Sirinis)

The priest invokes *Sirin*, one of the Birds of Paradise (see page 333) to grant him the gift of beauty and happiness.

- **Ceremony**: The priest lays hands on the recipient — who can be himself — and intones a prayer for ten minutes; which is usually, at least in the Christian or Jewish religion, Psalm 45: *Wedding Song For The Messianic King*. This ritual can only be used on a recipient in a state of grace: if this is not so and the ritual is successful, the effects of the blunder are automatically applied.
- **Duration of the Ceremony**: At least ten minutes.
- **Effects**: If the Ritual activation roll is a critical success, the recipient's Appearance, Luck and Communication skills (Eloquence, Seduction, Command, Commerce, etc.) are multiplied by 1.5 (for example, if you have an APP of 14, then under the blessing you have 21).

  On a normal success, nothing is granted, since Sirin only rewards those who truly prove their worth.

  Of course, in the event of a blunder, the Bird that comes is *Alkanost*, the twin of Sirin, whose gift is pain and death: both the recipient and the priest must roll VIT x5, and if they fail they die in terrible pain and their souls become lost, wandering forever. If they are successful, they only lose 50% of the LP they have at the time of receiving Alkanost's gift. As you can see, it is necessary to think twice before invoking the gift of Sirin.

  It must be made clear that at no time do either of the two Birds of Paradise physically appear; they only send their gifts to the recipient and nothing else.

Pentecost

Pentecostés (Pentecoste)

The priest receives divine illumination (Christians assert that it is the Holy Spirit that appears in the form of "parted tongues as of fire", though the ritual has no visible effect), and while its effects last he can understand all the languages of the Earth; both those used and those that have disappeared; and even the tongues used by demons and angels to talk to each other. Moreover, everyone who hears the priest immediately understands what

he says to them, for in their ears he is speaking their language.

- **Ceremony**: The priest must be completely purified to perform this ritual, both inside and out: he must be in a state of grace, have eaten only bread and water during the previous week, and be clean (understood as: hands, face and feet washed, and new clothes).

Duration of the Ceremony: 30 minutes.

- **Effects**: For the purposes of the game, the priest has a percentage of 100% in all language skills, although his competence in reading and writing are not affected, which means that he still has to make a roll to understand a written text or to write one.

  The effects of the ritual end when you hear the next *canto del gallo* ("cock's crow"); that is, until dawn.

Revelation

Revelación (Revelatio)

This ritual is used when the priest wishes to obtain information about a demon (or one of his followers) whom he is confronting.

- **Ceremony**: To perform the ceremony the priest isolates himself in a silent place (a church, a chapel, the cell of a monastery, etc.) where he won't be disturbed for at least 24 hours, during which time he won't drink, nor taste any bite of sustenance. After that time of fasting and prayer, he prays to God to give him wisdom and retires to sleep.
- **Duration of the Ceremony**: 24 hours, plus the time spent sleeping.
- **Effects**: While sleeping, the priest receives a revelation from Heaven in the form of a dream, which offers him some kind of information about the demon or its servants (weaknesses, defects, past or future events, events that are taking place elsewhere, etc.). These dreams are never entirely clear (unless the priest rolled a critical success), and they appear intermixed with fantasies and dreams from the priest's subconscious. Once awakened, it is his task to discern the truth from the fiction.

  In case of a blunder, the priest's vision is absolutely and completely false (so we recommend that the Game Director make the activation roll for this ritual of faith). This ritual shouldn't be abused, since it is not to the liking of the Divinity to be disturbed every night with requests and tribulations. The priest might just find himself punished with insomnia and fatigue if he tries too frequently and annoys God.

Rituals of Tertius Ordo

Divine Curse

Maldición Divina (Divinum Maledictum)

The recipient receives a celestial curse, and everything it does thereafter goes horribly wrong.

- **Ceremony:** The priest extends his hand at the target of the curse — which must be an evil creature, because the ritual doesn't work against simple human or irrational creatures, however bad they may be. In addition, the priest must pronounce the curse aloud and clearly, so this ritual can't be used without making gestures or pronouncing words aloud (see *Performing the Ceremony*, page 256).
- **Duration of the Ceremony:** 1 round.
- **Effects:** In terms of play, if it fails its IRR roll, the receiver adds +10% to its blunder chances on every roll it makes (if, for example, its chance of a blunder for a roll was 96–00, now it is 86–00). In addition, its Luck is reduced by half. The effects of the curse last until the recipient loses sight of the priest.

Exorcism

Exorcismo (Exorcismus)

This ritual, very similar to that of *Confrontation*, allows a priest to expel — or even destroy — a demon or evil creature that has possessed a body.

- **Ceremony**: The priest performs a long ritual, during which he doesn't stop praying and exhorting the creature to leave the body of the recipient. The priest can receive the help of up to seven people of pure and upright behavior (that is, in a state of grace) — it does not matter if the religion they profess is the same as priest's or not — who should accompany him in his prayers. If the priest gains or loses RR, they do as well.

  One must be warned that exorcisms are violent ceremonies, not suitable for the weak of heart, and may require a few Temperance rolls by the witnesses or the priest's helpers. In addition, this type of ritual usually attracts the attention of other evil creatures in the surrounding area, which won't hesitate to appear in an attempt to interrupt it. Plus, according to canon law, only priests who have obtained permission from the bishop of their diocese can perform an exorcism; just in case the Game Director would like to make things a little more difficult for the PC.
- **Duration of the Ceremony**: At least five hours.
- **Effects**: Compare the exorcist's RR with the creature's IRR and consult the Exorcism Table. Before consulting the table, the priest's RR and the Demon's IRR are modified as follows:

Situation	RR Modifier
If the ritual activation is a critical success.	RR x2
If the priest has attained sainthood.	RR x2
If the confrontation takes place in a sacred place (a church, a cathedral, a cemetery, a place affected by the ritual of *Sanctification*, etc.).	RR +10
If the confrontation takes place in a cursed place (a Gate to Hell, a place of Witches' Sabbaths, etc.).	Creature's IRR +10
If the exorcist uses an object that has been blessed (see *Benediction*).	RR +10
If the priest is in a state of grace.	RR +10
If the exorcist wet the possessed with holy water (see *Benediction*).	RR +5
For each private vow made by the priest (see *Vows and Promises*, page 278).	RR +5

Exorcism Table

If the creature's IRR is higher than the priest's RR by 100 or more points: The ritual fails. The body of the exorcist can't withstand the tension of the ritual and he dies in horrible pain due to burns, internal hemorrhages, etc. All present lose 2D10 RR points.

If the creature's IRR is higher than the priest's RR by 75–99 points: The ritual fails. The body of the exorcist suffers during the ritual and numerous bleeding pustules appear all over his body (causing 4D6 LP damage). If he survives, he loses 2D10 RR points.

If the creature's IRR is higher than the priest's RR by 50–74 points: The ritual fails. The exorcist's body becomes sick due to the creature's malignant presence (the disease is similar to cholera, see page 108, but makes the exorcist vomit worms). In addition, he loses 1D10+5 RR points.

If the creature's IRR is higher than the priest's RR by 25–49 points: The ritual fails. The sacred object carried by the priest (or any symbol of his religion that he is carrying) is set ablaze, causing burns worth 1D6 damage if not released in time. In addition, he loses 1D10 RR points.

If the creature's IRR is higher than the priest's RR by 10–24 points: The ritual fails. The creature confines itself to mocking and vexing the priest (vomiting, insulting, spitting, etc.) The priest loses 1D6 RR points.

The difference between IRR and RR is less than 10: The ritual simply doesn't work.

If the priest's RR is higher than the creature's IRR by 10–24 points: The creature leaves the body of the victim and tries to enter that of the exorcist. If it fails, it runs away and the exorcist gains 1D10 RR points.

If the priest's RR is higher than the creature's IRR by 25–49 points: The creature is expelled from the victim's body and attempts to possess the nearest person who is not in a state of grace. If it can't, it flees the place and the priest gains 1D10 RR points.

If the priest's RR is higher than the creature's IRR by 50–74 points: The creature is expelled from the body of the victim and flees from the place. The priest earns 1D10 RR points.

If the priest's RR is greater than the creature's IRR by 75–99 points: The creature is expelled from the victim's body and sent directly to Hell. The priest earns 1D10 RR points.

If the priest's RR exceeds the creature's IRR by 100 or more points: The creature is destroyed instantly and permanently (except for minor demons, who simply return to Hell), and the exorcist gains 2D10 RR points For the feat.

Check the creature's method of possession in the corresponding sections of *The Demons* Chapter 8, and *The Bestiary*, Chapter 10. In addition, as we said in the *Confrontation* ritual, the Game Director must shape the results from the table to the condition of the confrontation and the creature.

Illumination

Iluminación (Illustratio)

The priest asks God to enlighten the way to him, so as to face his adversary and its followers.

- **Ceremony:** A priest can only perform this ritual if he is trying to foil the plan of some major or minor demon, whether it's carrying it out itself, or through any of its followers (whether human, hellspawn, or irrational creature). If so, the priest only has to recite a prayer with great devotion.
- **Duration of the Ceremony:** 1 round.
- **Effects:** The Deity orders to one of the Thrones (see page 326) to grant wisdom to the priest.

In terms of play, one of the character's Culture skills is increased to 100%. The specific skill is chosen by the GD, although it should be one that is critical for the priest to defeat the demon: Magical Knowledge to recognize a talisman, Mineral Knowledge to locate a Door to Hell, Language to know the language in which a book is written, etc. Once the character has made a single roll with that skill, the percentage returns to its initial level.

This ritual of faith can only be used once per adventure, but if the roll fails the priest may repeat it again until it succeeds — or blunders, at which point the Throne punishes him for pestering them. Of course, the Throne never physically appears before the priest, but "breathes" the knowledge directly into their head.

Prayer

Oración (Oratio)

When a priest has lost RR for whatever reason (by seeing an irrational creature, by seeing the effects of a spell, etc.) in the last two hours, he may retreat to pray and cleanse his soul.

- **Ceremony:** The priest, who must have lost RR in the last two hours, retires to pray in a quiet, peaceful place (a church, a chapel, a hermitage, a convent cell, etc.).

  This ritual has an additional penalty of –100% (in addition to all usual penalties in performing rituals of faith), but for each hour that he spends praying after the first, this penalty is reduced by 10%. For example, if the priest retires to pray for three hours, the penalty is only –80% (a 20% reduction for two hours over the first).

- **Duration of the Ceremony:** 1 hour, at least.

- **Effects:** The priest's soul reassures itself a little and recovers some of the lost faith (hopefully all, with a little bit of luck): roll the same dice as he did when he lost the faith, with a maximum recovery equal to the lost RR. For example, if the priest rolled 1D10 due to seeing an irrational creature, he rolls another 1D10 and adds that to his RR, although at no time can he recover more RR points than he had originally If the RR loss was fixed (for example, he lost 5 RR points for seeing a *Vis Quinta* spell), the priest rolls a die whose maximum is the lost RR (to continue the example, he rolls 1D5).

  If the activation roll is a critical success, the priest recovers all his lost RR. But if it is a blunder, his faith is even more alienated, and he loses 1D10 additional RR points.

  In the event that the priest has had several RR losses in the last two hours (for example, by seeing an irrational creature and a spell cast at the same time), he can choose which loss he wants to recover, but only one.

Procession

Procesión (Pompa)

- **Ceremony:** The priest leads a procession of at least two hundred people through the streets or fields of a town or city, praising God. Throughout the journey, the priest chants psalms and prayers of praise to the Almighty.

- **Duration of the Ceremony:** At least three hours.

- **Effects:** God lends a hand with some problem the town or its inhabitants are suffering from. Some examples of solutions can be:

  - If the people are suffering the effects of the weather (a drought, a blizzard, etc.), the weather gradually changes over the next few days.
  - If they are suffering from an epidemic, all those who contract the disease can now make two Vitality rolls to resist it (see the *Disease* rules on page 107).
  - If the inhabitants are going to go to battle, they receive a morale boost (in game terms, the quality of the troops to which the priest belongs is increased by one and moves one column in the priest's favor on the Combat Table, that appears in the *Mass Battles* rules in *Appendix IV*, page 560).

  The Game Director is free to decide the actual effects of a procession based on the particular circumstances in which it takes place. This ritual can only be used once a month (of game time), whether you succeed in the activation roll or not.

Purge

Purga (Purgatio)

The priest blesses the meal and removes any impurities it might have, such as diseases or poisons.

- **Ceremony:** The priest prays a short prayer before a meal or drink.

- **Duration of the Ceremony:** 1 round.

- **Effects:** The food and drink is completely purged, and all harmful effects that it might have disappear. The activation roll has an additional penalty according to the type of impurity it contains, as can be seen below:

  - Food or drink with some kind of laxative, tranquilizer, somniferous agent, etc.: –5%.
  - Food or drink in poor condition (spoiled food, water from a stagnant pond, etc.): –10%.
  - Food or drink contaminated by a disease (cholera, Saint Anthony's fire.): –20%.
  - Food or drink that is poisoned: –30%.

  This penalty is added to the usual penalties for using a ritual of faith. In addition, no matter how good the priest's roll is, nothing that is not normally eaten can be made edible (for example, a rock would still be inedible, as would a cup of burning lava).

Purification

Purificación (Purificatio)

With this ritual, which is very similar to that of *Exorcism*, the priest cleanses the taint of demons from a location, whether a house, cave, clearing or even a church that has been befouled.

- **Ceremony:** The priest performs a ritual in which he douses the place he wishes to purify with holy water and salt (or with Kufic prayers, in the case of Muslims), while pronouncing various psalms and prayers. During the ceremony the priest can be helped by up to seven people who are in a state of grace (no matter the religion to which they belong), who must keep praying for the entire duration of the ceremony.

  As with *Exorcism*, this ritual usually attracts the attention of evil creatures from the surrounding area who try to interrupt the ceremony in any way possible. According to canon law, this ritual requires the permission of a bishop or superior to perform (the Game Director decides whether or not it is necessary for the priest to have permission to carry out the ritual).

- **Duration of the Ceremony:** At least five hours.

- **Effects:** The place once again becomes immaculate in the eyes of God, at least until it is defiled once more by the presence of the Malevolent One (the priest can use the *Sanctification* ritual, explained later, to avoid this).

  The ritual of Purification is performed *sin medias tintas* (without half measures): either it is successful or it isn't. The priest can clean an area, but he can't *halfway* clean it. In order to check if it is successful, compare the priest's RR with the IRR of the place (see examples of places below), which is greater depending on the level the desecration: if the priest has a higher RR, The place is purified.

Location	IRR
Hell	500
Lucifer's Den	400
The den of a Greater Demon	300
The den of a Lesser Demon	200
Entrance to Hell	200
The place a Great Aquelarre spell was celebrated	150
The place an Aquelarre spell or Black Mass was celebrated	125
The place of a Summoning Demon elementals spell	110
Laboratory or lair of a powerful Goetic Magician	100
The den of a Hellspawn or an Elemental Demon	100
Tainted church or graveyard	80
An especially bloody battlefield	60

The priest's RR is increased or decreased based on the following modifiers:

Situation	RR Modifier
If the ritual activation is a critical success.	RR x2
If the priest has attained sainthood.	RR x2
If the exorcist uses an object that has been blessed (see *Benediction*).	RR +10
If the priest is in a state of grace.	RR +10
For each private vow made by the priest (see *Vows and Promises*, page 278).	RR +5
For each person who helps the priest in the ritual.	RR +5 (maximum of seven people).
For each person accompanying the priest who stops praying before the ceremony is finished	RR –10

Rituals of Quartus Ordo

Dissipation

Disipación (Dissipatio)

The priest cancels spells, nullifying the effects of all those spells that have a temporary duration.

- **Ceremony:** The priest lays hands on the person or object that is the target of a spell (if this is not possible, it should be as close as possible to the place where the effects of the spell take place) and prays with fervent commitment for one minute.

- **Duration of the Ceremony:** One minute (approximately five rounds).

- **Effects:** The priest makes an RR roll with a penalty equal to the penalty of the spell *Vis* (ex. –35% if *Vis Tertia*, –100% if it is *Vis Sexta*, etc.) He can't spend Luck points on this roll. If the roll is successful, the spell is destroyed and its effects disappear completely. If the roll is a blunder, the spell also affects the priest.

Divine Ecstasy

Éxtasis Divino (Divinum Exstasis)

The priest briefly glimpses the face of God and His divine omnipotence.

- **Ceremony:** The priest spends at least a whole day in isolation, in as silent a place as possible (a church, a chapel, a monastery cell, a desert, a mountain, etc.), fasting, praying and reading the Scriptures. When he believes that the time has come, he need only to raise his hands, close his eyes and humbly ask to contemplate the face of the Almighty.

  The activation roll of the ritual has an additional penalty of –75% (in addition to the all possible penalties that rituals have); this special penalty can be reduced by 5% for each day after the first that the character spends fasting. For

example, if he spends a total of ten days fasting, the penalty is reduced to –30% (since that is nine days after the first, giving a total of 9x5 = 45%, which is subtracted from the initial penalty). The priest suffers the effects of hunger throughout the entire fast (see *Hunger and Thirst* page 107), so be careful not to die of starvation.

- **Duration of the Ceremony:** At least 24 hours, though it can be extended much longer.
- **Effects:** The priest is seized by an incredibly intense ecstasy while an immeasurable inner peace settles on his soul. In terms of game play, the priest's RR increases by 1D10 points, his Current Luck returns to his Initial Luck level (if any has been lost), he won't be affected by character traits or banes that affect his personality for a whole week (if he wishes), he recovers all the Faith Points he has lost for his sins (see *Sin and Penance*, page 275) and the experience points that he spends at the end of the adventure to increase Culture skills are doubled.

  Of course, there are still a few things to be said about this ritual. If the priest gets a critical success on the activation roll, his body is enveloped by a bright light and levitates a few meters off the ground, causing everyone present to become divine witnesses and marvel in the miracle (gaining 1D10 RR points each), as well as being totally absorbed during while the portent lasts. On the other hand, if the priest rolls a blunder, the Devil takes a hand in the matter and the character sees the burning fields of Hell, forcing him to make an IRR roll; earning 2D10 IRR points if he fails.

  This ritual is one of the most powerful that exists, but it must be used with care: tales are told of priests who have been completely blinded for trying to use this ritual too often, since contemplating the face of God is not something that a mere mortal's eyes can often bear.

Divine Instrument

Instrumento Divino (Divinum Instrumentum)

- **Ceremony:** This ritual can only be carried out in a city that has at least 5,000 inhabitants and is in some type of danger: an imminent battle, some climatic disaster, an epidemic, riots, a siege, etc. The priest must spend at least twenty-four hours praying in the cathedral or in the city's main church. Once finished praying he must leave the temple and preach to the people in the city's main square (which is usually next to the cathedral), convincing them (with a roll of Eloquence or Command) that they must have faith in God and his envoys, winning them over to the cause.
- **Duration of the Ceremony:** 24 hours plus time spent preaching.
- **Effects:** The priest becomes the host of a *Principality* (see page 327), one of the angels whose mission is to guard and protect the cities and nations of the world. The Principality possesses the body of the priest, modifying his Characteristics and skills, granting him immunity to magic and a magical aura to protect him from harm. Once the danger has passed, or the city suffered the aftermath of devastation, the Principality leaves the priest, who regains his usual characteristics.

  This ritual can only be attempted once a year at most, whether or not the activation roll is successful.

Excommunication

Excomunión (Anathema)

The priest expels a believer from the bosom of the faith he professes.

- **Ceremony:** To carry out this ritual (which the Jews call *Cherem*), the priest must have a certain rank within the ecclesiastical hierarchy: if he is a Christian, he must be at least a bishop or abbot; if he is a Jew, a Rav; And if he is a Muslim, a Kadi. In addition, he must be accompanied throughout the ceremony by two other priests of his own religion (no matter what their rank), who act as witnesses.

  During the ceremony, the priest objurgates the recipient, using psalms and prayers, while stripping him of his clothes. It is not necessary for the recipient to voluntarily attend the ceremony (he or she may be taken as prisoners), but there are fundamental conditions: belonging to the same religion as the priest, having fewer RR points than the priest, and having committed some type of sin within their religion, however small (we remind you that disobedience to the Church and its ministers is considered a sin), otherwise the ritual automatically fails.
- **Duration of the Ceremony:** Two hours at least.
- **Effects:** The receiver makes an RR roll with a penalty equal to the RR of the priest: if it fails, he is excommunicated. From now on he can't use rituals of faith (he loses all his Faith Points) or pray to the saints (rolls automatically fail). If the excommunicate is any kind of ruler (king, feudal lord, etc.), his divine right to govern his vassals is forfeit, and they are considered free men from now on (at least in theory; reality may be very different). In addition, as long as a person is without religion (in short, until the excommunication is withdrawn or they are "baptized" into another religion), they are considered malevolent creatures for all intents and purposes, and can be affected by rituals of faith performed against them. Any priest (any PC who can use rituals of faith) who encounters an excommunicate can automatically recognize his state with a simple RR roll.

  The effects of the Excommunication are permanent unless the priest who excommunicated him (or another of a higher rank within the ecclesiastical hierarchy) withdraws the excommunication by carrying out a ceremony of the same duration, or the receiver takes shelter with another religion through the ritual of *Baptism*.

God's Arm

El Brazo de Dios (Bracchium Dei)

The priest calls on the help of the archangels.

- **Ceremony:** In order to use this ritual, the priest must be in a state of grace and facing a major demon or any of its servants, whether they are minor demons, elementals or Hellspawn. This confrontation doesn't have to lead to a fight; just that the priest is trying to destroy the works of one of these demons or his followers. The ceremony is reduced to a plea on the part of the priest to request the help of a certain archangel.
- **Duration of the Ceremony:** 1 round.
- **Effects:** The priest calls on the help of the archangels, who grant a gift according to the particular archangel to whom he appealed. If the priest uses the ritual while directly facing a major demon, instead of giving him a gift, the archangel appears and fights the demon himself, and all witnesses to the miracle automatically gain 1D10 points RR.

  The archangel to whom the priest appeals during the ritual varies according to the demon or creature the priest faces, and each bestows different gifts:

  - **Anael:** Acts if the priest faces *Silcharde* or his servants (*Bael*, *Ondinas*, etc.). He saves anyone from death who tries to help the priest facing the demon (either the priest or a friend).
  - **Cassiel:** Acts to confront *Guland* or his servants (*Andrialfo*, *Silfos*, etc.). He automatically heals the priest or one of his companions.
  - **Gabriel:** Acts to face *Masabakes* or his servants (*Lilith*, *Íncubus*, *Súcubos*, etc.). He gives the priest the right to make a second RR against spells, or he can send a warning to the priest's companions to help him.
  - **Michael:** Acts to face *Belzebuth*, *Astaroth* and all the smaller demons. He regenerates the priest's Luck points up to his initial total, and on occasion (if a critical is obtained in the activation roll of the ritual), he doubles them for the duration of the confrontation with the demon.
  - **Raphael:** Acts to face *Frimost* and his servants (*Haborimo*, Ìgneos, etc.). He calms the participants in the battle and pacifies the willing.
  - **Sachiel:** Acts to face *Surgat* and his servants (*Anazareth*, *Gnomos*, etc.). If the priest has

proved himself to be a generous or altruistic person, he gives him enough wealth to make the task easier for him.

† **Samael:** Act to face *Agaliaretph* or his servants (*Beherito*, *Abigor*, *shadows*, *meigas*, etc.). He gives strength to those who fight in a holy war, or by sending members of the angelic host (*God's hounds*, *hayyoth*, *malache habbalah*, *creatures of Abbadon* or a punishing angel) to help the priest. The GD determines exactly which creature comes as Samael's representative.

Muslim priests recognize only two of these archangels: Jibrail (Gabriel) and Mikhail (Michael), and therefore they can't invoke the help of the other archangels. In their place they can receive the help from two divine creatures: Ababil and Burak, who can be called upon when faced with a demon that is not covered by Jibrail or Mikhail:

† Ababil: Helps the priest in battle.

† Burak: Moves the priest quickly to another place.

It is only possible to use this ritual once per game session whether the invocation was successful or not.

God's Armor

La Armadura de Dios (Armature Dei)

- **Ceremony:** The priest holds his religion's sacred object and presses it to his chest, while continually intoning a prayer or psalm of protection (there are many, but *Psalm 27, Fearless Trust In God* is often preferred). Islamic priests do not use any sacred object, but repeat the *Sachada*.
- **Duration of the Ceremony:** Variable (the priest decides on duration).
- **Effects:** the priest becomes completely immune to any kind of black magic, infernal or not, except for spells cast by mages or irrational creatures with an IRR greater than twice the priest's RR. In order for the ritual to remain active, the priest can do nothing but pray, and can only move half his normal speed: the moment he stops praying or releases the sacred object, the ritual ends and the priest becomes vulnerable to spells once again. While the ritual lasts, the priest's body is shrouded in a soft, luminous aura that seems to emanate from within him; this aura is only visible in dim or dark places.

  A couple of notes: a priest is immune to magical spells, but not to the effects that a spell may cause around them (while they can't be directly damaged by magic, if magic is used to affect the floor, his clothes, his equipment, etc., this affects him normally); In addition, immunity to magic doesn't prevent you from gaining IRR if you see the effects of a spell. Finally, it is necessary to remember that this spell is only protection from magic, nothing prevents the priest from being attacked by a more mundane weapon, such as a sword, an arrow or sharp claws.

Guardian Angel

Ángel de la Guarda (Angelus Custodiae)

The priest can only use this spell when he is in mortal danger or on the verge of death (even if he is not aware of it).

- **Ceremony:** The priest prays for God's aid. He must be in a state of grace.
- **Duration of the Ceremony:** Instant.
- **Effects:** The priest's guardian angel (see page 328) appears to him, only visible to his eyes. The angel tries to help the priest avoid the death around him to the extent of its abilities: healing him, warning him of some physical danger, or providing him with a clue that allows him to save his life on his own. The angel never fights or inflicts any harm on another creature (however demonic it may be) and his help is not absolute: for example, he won't cure the PC of all lost LPs; only enough so that he can continue his mission. It is in the hands of the Game Director to determine the exact scope of such support, based on the exact circumstances and necessities.

  Invoking a guardian angel is not a trivial matter, so we recommend that this ritual not be used more than once per adventure. We must also reiterate the requirement of being in a state of grace, which means that any small indiscretion or sin committed by the priest throughout the adventure completely prevents the ritual.

Perpetual Blessing

Bendición Perpetua (Aeterna Benedictio)

The effects of this ritual are the same as those of *Benediction*, but the object is permanently blessed (until it is used, in the case of water — or broken).

- **Ceremony:** This ceremony is very similar to that of *Benediction*, but it lasts an entire day and night, during which time the priest must pray continuously and call upon God's blessing of the object. Christians are accustomed to performing the ritual by repeatedly praying and making the sign of the cross over the object, while Muslims write and engrave an Ayah from the Koran (usually the "protecting ayah," CXIII or CXXIV) on the object, similar to the way Jews use the Old Testament.
- **Duration of the Ceremony:** 24 hours.
- **Effects:** A priest may only pray for a *Perpetual Blessing* on one object at a time. If, for example, *Perpetual Blessing* has been used on a weapon, the priest can't use of the ritual again on another object (whether a weapon or something else) until it is destroyed. And before the idea of breaking the object yourself goes through your mind, we remind you that God looks very poorly upon those who destroy blessed objects. However, nothing prevents the priest from using the normal *Benediction* ritual on another object.

Sanctification

Sacralización (Sancta Sanctorum)

The priest temporarily blesses a room in a house or building.

- **Ceremony:** The priest sprinkles holy water around the entire room he wishes to bless while pronouncing the appropriate psalms and prayers. Muslim priests can inscribe a spiral shaped *Ayah* on the floor in the center of the room (known as an *Agujero de Demonios* or "Demon hole") or sacrifice a wild animal in the room.
- **Duration of the Ceremony:** At least two hours.
- **Effects:** The room is henceforth a sacred place; ceremonies of the priest's religion may be officiated within, and it can serve as a place of refuge if the character wishes to retreat to pray (for example, to use the rituals of *Prayer* or *Revelation*). Any priest who performs a ritual of *Confrontation* or *Exorcism* increases their RR by 10%. In addition, any evil creature with an IRR of 150 or less is not allowed to enter the room (if an *Agujero de Demonios* has been drawn inside the room, the creature is dragged into the spiral and plunged directly into hell). The effects disappear as soon as the priest leaves the sanctified room.

  This ritual can't be performed in a place that has been befouled by the Devil or his followers; if this is the case, the priest must first perform a ritual of *Purification*, then the *Sanctification*.

Rituals of the Quintus Ordo

Consecration

Consagración (Consecratio)

The priest asks the Divine to bestow his blessing upon a person (who can't be the priest himself) who is facing a demon or one of its servants (or about to do so), similar to *Benediction* or *Sanctification*. He must be in a state of grace

- **Ceremony:** The priest lays his hands on the head of the recipient and both recite the relevant prayers for at least ten minutes.
- **Duration of the Ceremony:** 10 minutes.
- **Effects:** The recipient makes an RR roll: if it fails, the ritual has failed. But if it succeeds, the recipient feels an immeasurable peace pervade his body, increasing his RR by 1D10 points. He ceases to feel pain (he won't fall unconscious from wounds, and won't be affected by any of the penalties they produce) and is completely immune to disease and poison. In addition, he can make an RR roll to defend himself against any spell cast against him, even if the spell

doesn't usually allow one, and his Temperance is multiplied by two. The ritual ends the moment the priest can no longer see the recipient, or if they commit a sin, however small it may be.

Divine Aid

Ayuda Divina (Auxilium Dei)

The priest must be in a state of grace and directly confronting demons, whether they are greater, lesser, or elemental (it can't be used, therefore, if he has a Hellspawn before him, other irrational creatures, or human opponents, evil as they may be). This ritual is possibly one of the most powerful ones that can be used by a human who has not achieved sainthood, although it follows slightly different rules than the rest.

- **Ceremony:** To activate the ritual, it is necessary simply to invoke divine aid.
- **Duration of the Ceremony:** 1 round.
- **Effects:** The priest receives direct Divine support, which aids the character in some spectacular way: the clouds part, the seas rise, the heavenly hosts descend from Heaven mounted on beasts of fury and justice, etc. As you can understand, the demons retreat into the depths of the Abyss (although Divine wrath strikes down elementals), while all the attendees, including the priest, are stunned by the wonder they witness, (the most pious may even fall to their knees, with tears in their eyes), and everyone gains 1D10 RR.

  But in the event of a failure, the priest feels firsthand how God himself has withdrawn his support, and he loses all his Faith Points (which he can then recover through *Penance*, as is indicated on page 275), and can't use rituals of faith until he has reached at least 10 FP.

  Whether or not the ritual is successful, the priest can't use it again for least one month after his last attempt.

  As you can see, *Divine Aid* is not a ritual that can be taken lightly, and although the ceremony is quick and easy, the Wise only recommend its use in the most dangerous of situations, because as they like to remind us, God does not serve us, we serve Him.

Fruit of Eden

Fruto del Edén (Fructus ex Eden)

This is one of the most powerful rituals that a priest can perform, as it allows him to taste the fruit from the Tree of Life (*Genesis* 2:9), which has helped many saints and martyrs endure their martyrdom in the past.

- **Ceremony:** To carry out this ritual, the priest must be in a state of grace. He continual repeats prayers that praise God's Glory.
- **Duration of the Ceremony:** At least one round.
- **Effects:** The priest becomes completely immune to physical damage, whether caused by weapons, fire, falls, poisons, magic, etc. as long as he continues to repeat the prayers of praise. The priest can't lose life points, nor fall unconscious, and torture has no effect on him. However, even though he is immune to spell damage (such as *Dragon's Blood*), those spells which do not cause damage (such as *Soul of the Statue*) affect him normally.

  The effects of the ritual end the moment the priest performs some action other than reciting the prayers or walking slowly. In addition, if the activation roll is a blunder, the priest tastes of the Tree of Knowledge, which automatically drives him crazy.

Miraculous Healing

Curación Milagrosa (Mirabilis Sanatio)

The priest can perform all kinds of miraculous cures: restore sight to the blind, make the lame walk again, cure any kind of illness (even incurable ones, like leprosy) or cure any type of terminal or permanent illness (except death, of course).

- **Ceremony:** the priest must be in a state of grace to perform this ritual. The ceremony consists of touching the sick person (who must also be in a state of grace) and praying the appropriate prayers with them, fervently requesting that God grant healing.
- **Duration of the Ceremony:** 30 minutes at least.
- **Effects:** The recipient must show his Faith by making an RR roll. On a critical success, he is instantly cured (no other results are valid, not even a regular success). It is impossible to use Luck on this roll. All those who witness the miracle (including the newly healed) marvel at what has happened and gain 1D10 RR points.

  We recommend that this ritual not be used more than once per adventure (whether it is successful or not), as Heaven does not like it when people go around performing miracles *a diestro y siniestro* ("To the right and left"; i.e. willy-nilly) for such minor causes as blindness or paralysis. In addition, if either the activation roll or the recipient's RR roll is a blunder, the priest suffers the ailment he was trying to cure (he would go blind, become paralytic, leprous, etc.).

Perpetual Sanctification

Sacralización Perpetua (Sancta Sanctorum Aeterna)

In order to use this ritual on a building, it is necessary that the priest has the permission of an ecclesiastical superior (for example, if it is a Christian priest he must request permission from the bishop of his diocese), and to have been living in it for at least a month and praying at least twelve hours a day every day during the month. This ritual is similar to *Sanctification*, only its effects are permanent.

- **Ceremony:** Songs of praise are sung and psalms recited while splashing holy water in every room in the building and sprinkling salt on all its floors. Muslim priests tend to perform *Sanctification* by inscribing *Ayahs* in Kufic letters on the walls and sometimes on the floors of the building.

- **Duration of the Ceremony:** Ten hours for every five square yards of the building.
- **Effects:** The priest makes an RR roll with a penalty equal to the ordo of the ritual (–80%): if this roll succeeds, he has completely sanctified the building. If not, the ceremony must be performed again.

From now on, the building is considered a sacred place, and official ceremonies of the priest's religion can be celebrated within (masses, Friday prayers, etc.). It can serve as a place of refuge for those priests who need to retire and pray (for example, to use the rituals of *Prayer*, *Revelation*, etc.), and if a *Confrontation* or *Exorcism* ritual is performed within it, the RR of the priest is increased by +10 when calculating his total. Evil creatures or demons that do not have at least a 200 in IRR can't enter the building.

It is not possible to sanctify only part of a building; each and every room must be blessed. Neither can it be carried out in a place that has been defiled by the Devil or his followers, if the ritual of *Purification* has not been previously used.

Transfiguration

Transfiguración (Transfiguratio)

The priest can only perform this ritual if he physically confronts a demon or one of its servants himself (in a fight, sharing the same room, etc.).

- **Ceremony:** The priest spends at least one minute praying, with his face raised to the sky, without taking any other action.
- **Duration of the Ceremony:** 1 minute (approximately five rounds).
- **Effects**: The priest is surrounded by a bright light that lasts until he performs any action other than praying (i.e., attacking, moving, talking, etc.). The bright light around him blinds all those around him, giving them a penalty equal to the priest's RR to all attack and defense rolls made less than ten varas from him. In addition, the demon or servant the priest is facing must make an IRR roll, from which the priest's RR is subtracted (with an additional –5% for each of the priest's private vows). If they fail, they won't be able to come within ten varas of the priest, nor can they attack him in any way (neither with weapons nor spells), for the duration of the Transfiguration.

Rituals of the Sextus Ordo

Miracle

Milagro (Miraculum)

The only ritual of faith that exists within the *Sextus Ordo* is *Miracle*, since once this point is reached Divine power is transmitted almost directly to his servant. This ritual can only be used by those characters who have attained sainthood (see page 252), or those celestial creatures that belong to the Upper Triad or Archangels.

The ritual's specific effects are as varied as the different types of miracles that exist, but in any case they are supernatural wonders that never go unnoticed and force all who see them to increase their RR by 1D10 points. The following are some examples of famous miracles, although the Game Director is free to use this ritual for other purposes of similar characteristics:

- † Raise a person from the dead.
- † Provoke all kinds of pestilence, from the typical diseases to swarms of animals (lobsters, horseflies, etc.).
- † Make it rain fire and brimstone.
- † Lightning strikes down an enemy, causing him to die on the spot.
- † Convert a person into a statue of salt.
- † Turn all the water in the area into blood.
- † Divide the waters.
- † Create a great pillar of fire that swoops down from Heaven on your enemies.
- † Rain manna from Heaven.
- † Allow a person to ascend to Heaven (or descend to Hell) without dying.

Moreover, in the case of rituals of such great power, the possibility of their occurrence can't be left to chance, and they only take place when the Almighty so determines (in terms of play, when the Game Director decides to allow one). We recommend, however, that the GD does not make excessive use of the miracles in game, since these are phenomena of enormous transcendence that only take place every few centuries, and even the archangels use them as a last resort: a miracle must be miraculous, *no el pan nuestro de cada día* ("not our daily bread")….

Sin and Penance

The origin of sin is a source of controversy among different religions. Judaism and Christianity agree for once, and believe that man is stained from birth due to the original sin committed by Adam and Eve (Genesis 3), though there are Orthodox Jews who claim that it comes from the blood of Cain that runs through the veins of all men. Although men have sought to eliminate that sin from the newborn with baptism or circumcision, nothing can take away its concupiscence; the tendency to sin that we all harbor within us. Muslims, however, think that sin is not an innate predisposition of all men, but a direct consequence of man's weakness.

Be that as it may, sin is a terrible stigma that stains the souls of believers; especially important to those characters who can use rituals of faith, whatever the religion they belong to. They should always be upright and irreproachably moral if they wish to continue receiving those gifts of the Divine that are represented through rituals of faith. The following rules have been created for this purpose and should only be used by characters who use rituals of faith (other PCs already have enough to deal with). When the flesh is weak, faith must be unbreakable.

Sin

First we must talk about the state of grace. A priestly character is in a state of grace when he is free from all sin, when his soul appears to be pristine and unblemished in the eyes of God.

If we translate this into rules, a PC priest is in a state of grace when his Faith Points are at their highest possible level, that is, at 20% of his RR. If the PC has 60 RR, for example, he is in a state of grace when he has 12 Faith Points.

But when the priest commits a sin, his soul begins a slow descent into the depths of Hell, and his faith begins to crack; in game terms, his Faith Points are reduced by a certain amount, according to the type of sin committed and the priest's professed religion. Therefore, we can say that every priest character has a Maximum number of Faith Points, which is always 20% of his RR, and a Current number of Faith Points, which is equal to the maximum level minus the Points he has "lost" for the sins he has committed. It's his Current Faith Points that are used to see if the priest is able to perform ritual in a particular *Ordo*.

Exemplum: Sister Recareda has a maximum Faith Points of 15, due to her RR, which is 73%. With that number of FP she can perform faith rituals of up to Tertius Ordo. Unfortunately, due to her — call it "exciting" — life that she now has with Lope on the trail of the witch Carmela, the nun was not able to attend last Sunday's mass which, for a Christian like herself, is a sin; the Game Director subtracts 2 FP from her maximum total. Sister Recareda's current Faith Points are now 13 (15–2), so she can no longer use rituals of Tertius Orde, only those of Primus and Secundus Orde.

Whenever a character's Faith Points are reduced (no matter the amount, whether by 1 point or all), the priest loses his state of grace, making him incapable of performing certain rituals that require it (for example, the rituals of *Pentecost* or *Guardian Angel*). In addition, if he dies with the stigma of sin without being cleansed, the priest's soul doesn't go straight to Heaven, but must spend time in Purgatory until completely purified.

We present a list with the most habitual sins and the loss of Faith Points they entail, although the Game Director should consider it a simple guide, since he has complete freedom to extend it, to use it or not in certain moments, and even to modify the number of FP that are lost according to the level of sin (it is not the same, for example, having a good time with a landlady as opposed to joining a witch-like orgy). All these losses are cumulative, both among themselves and between themselves: if a PC priest commits a sin and continues to do it for a while (for example, he behaves greedily continually), the GD can subtract the amount of corresponding FP once a month, once a week, or even every day, based on the behavior of the character.

Penance

When sins threaten to destroy the foundations of a priest's faith, he may try to put a stop to impurity and recover his lost Faith Points. To do this, the priest must first receive absolution from another priest, since it is impossible for one to forgive oneself (see the ritual of *Absolution*, page 260). The priest who absolves him usually imposes some kind of penance (or, as the Jews call it *teshuva*): this penance and its duration should be in line with the type of sin committed: praying two sentences is of no use if we have challenged God; likewise, a minor indiscretion shouldn't be cleansed with a pilgrimage to Santiago de Compostela.

You'll find some examples of penances and the appropriate number of Faith Points that the penitent is allowed to recover in the *Penance Table*. Faith Point recovery is not automatic; after carrying out the imposed penance, the priest must demonstrate his repentance and the strength of his faith with an RR role — a roll, by the way, on which he may not use Luck. If his roll is successful and if the GM considers that the character has performed the penance correctly, he can recover his lost Faith Points. However, sins can't be partially cleansed; if a priest has lost 10 FP, either by committing an enormous sin or by committing several lesser ones, he'll have to carry out a penance that allows him to recover all of his lost FP. He can't perform a penance recover five FP, and repeat it to recover another five. Another important note is that, if there is no penance that allows him to recover all the FP he has lost (for example, if the priest has lost 17 FP, no penance allows him to recover that many), the priest who absolves him can impose two penances simultaneously so as to recover all the lost Faith Points (following the

Table of Sins

Sin	FP lost
Worshiping the Devil or a pagan god	All*
Practicing black magic	All*
Practicing white magic	All
Breaking a public vow (see *Vows and Promises*, page 278)	All
Breaking a promise made in the name of God (see *Vows and Promises*, page 278)	All
Suffering excommunication	All
Challenging God	–15
Killing (except in a just or sacred cause, killing an infidel, a heretic, a Devil's servant or a demon)	–10
Breaking a private vow (see *Vows and Promises*, page 278)	–8
Committing a sacrilege (such as profaning sacred or blessed objects)	–5
Blaspheming	–5
Breaking a promise (see *Vows and Promises*, page 278)	–5
Stealing	–4
Lying	–3
Superstition (attribute powers to things or actions that, according to religion, do not have them)	–3
Lust	–3
Greed	–2
Selfishness	–1
Pride	–1
Gluttony	–1
Wrath	–1
Envy	–1
Sloth	–1

Sins only for Christian characters	FP Lost
Breaking the seal of the confessional	–10
Receiving Communion in Sin	–5
Missing Mass on Sunday	–2
Not attending Mass regularly	–1

Sins only for Muslim characters	FP Lost
Dying without going on a pilgrimage to Mecca (either in person or by sending a delegate, which was the option chosen among the rich and powerful of the time)	–15
Breaking *Ramadan*	–5
Eating or drinking prohibited foods and beverages	–2
Missing or poorly performed *Salat* on Friday	–2
Not practicing regular daily *Salat*	–1

Sins only for Jewish characters	FP Lost
Pronounce the holy name of Yahveh	All*
Breaking the Sabbat or its rituals, except for greater cause	–5
Not keeping Kosher	–2
Not practicing daily prayers	–1

* PC priests who commit this sin lose the possibility of using Rituals of Faith forever, besides losing all their FP.

Consilium Arbitro: Contemplative Life

If the GM so wishes, he can use the penance rules to allow a PC priest to raise his RR level slightly. For this, the PC has to carry out a penance of his own free will (praying, pilgrimage, mortification, etc.), which must last at least one month (therefore, if he chooses to pray, he must retire to a Monastery for at least a month to lead a life of reflection and prayer). When the penitence is properly fulfilled (in the opinion of the GM), the PC must make an RR roll: if it fails (NB: only a failure) his RR increases a certain number of points, based on the type of penance (praying, for example, would only raise 1 or 2 points, while a pilgrimage to Jerusalem could increase his RR by up to 10 points).

example above, you can impose a pilgrimage to Santiago, plus fasting every morning during the trip).

Those characters who have lost all of their Faith Points with a single sin (for example, by breaking a public vow) still have a small hope to regain divine favor. They have to follow the same steps as other penitents, but their penance is greater and more burdensome than the others: a barefoot pilgrimage to Rome; embarking as a missionary to northern Europe, Asia or Africa; living a saintly life for a certain time (see page 253), etc. If the GM finds the character's performance of penance satisfactory and the character is successful in his RR roll, he is able to recover all the lost Faith Points. There are, however, exceptions to this rule: priests who have lost all of their points for worshiping the Devil, practicing black magic, or pronouncing the sacred name of Yahveh lose all of their Faith Points and the ability to use rituals of faith forever, without any hope of recovery. Another point is excommunication; as we saw in the description of the ritual (page 269), a priest recover his ability to use rituals of faith when the excommunication is withdrawn, although in many cases performing a penance can soften the heart of even the strictest cleric (for example, in 1077 the German Emperor Henry IV spent three days barefoot on the snow with his wife and son so that Pope Gregory VII would withdraw the excommunication, and he did so).

Exemplum: In the previous example, we left Sister Recareda disconsolate because, due to her hazardous life, she had missed her holy duties and stopped going to Sunday Mass, which reduced her FP from 15 to 13. The poor thing goes to Father Barranco, the convent's priest who, after listening to her confession and absolving her of her sins, imposes a penance on her: Sister Recareda must fast, taking only bread and water until she can attend the next Sunday mass. The nun is resigned (for she is accustomed to good food, as her more than generous circumference indicates) and begins the penance.

On Sunday, the GM checks that indeed Sister Recareda has only taken bread and water and has her make an RR roll: she rolls the dice and gets a 57 which, when compared to her 73 RR, is more than enough to succeed. Sister Recareda goes to Mass on Sunday and recovers the two lost FP: now that she has 15 FP again, she can use rituals of faith up to Tertius Ordo and has regained her state of grace.

Penance Table

Penance	FP recovered
Pilgrimage (to Rome, Santiago, Jerusalem, Mecca, etc.).	15
Taking a temporary vow (see *Vows and Promises*).	5
Physical mortification (e.g. flagellation, wearing a hair shirt, silence, etc.).	5
Buying a Papal bull (only for Christian priests).	5
Celebrating Yom Kippur (only for Jewish priests).	5
Paying a fine to the Church.	3
Giving alms to the Church.	3
Fasting.	2
Praying.	1
Practicing charity (give alms to the poor, help the sick, etc.).	1
Paying for Masses for the soul of a deceased (in this case, the FP are recovered by the soul of the dead).	1
Restitution for evil done (return the money of a theft; redistribute treasure hidden away through greed amongst the poor, etc.).	Variable

Vows and Promises

As traveling down the path of sin is always a constant possibility, the priest has yet another hurdle to jump, although he has free will when choosing these obstacles; this does not mean that they are less important. Let us talk about Promises and Vows.

Promises

A promise is simply a commitment made between two or more people to do, or refrain from, something. Usually, this commitment is established informally and its nonfulfillment or breach only concerns those who participated in the promise. However, if one of these participants is a priest, things get a little more complicated, since breaking a promise is considered a lie, and therefore a sin, which can reduce the character's Faith Points.

On the other hand, if the promise is made naming God as witness to the promise, the matter is even more serious, since breaking that promise means directly attacking the Almighty's divine honor, a grave sin against the Second Commandment ("Thou shall not take the name of the Lord thy God in vain"). Therefore, if a character breaks a promise made in the name of God, he loses all of his Faith Points, and it'll cost him *sudor y làgrimas* ("sweat and tears") to recover it (see the rules of *Penance*, page 275).

Vows

Vows are a special kind of promise, for they are a commitment that is established directly and freely between a believer and God: they are promises with only two participants, the priest and the Divine. There can be of two types: Public and Private Vows.

Public Vows

These are vows made by all religious and military order members; recognized by canonical law and regulated by each community's chapter. They impose minimum age, condition, and readiness requirements for all those who wish to take these vows, and specify who may acknowledge them, and those who may receive them on behalf of the religious community.

Public vows tend to be those of poverty, chastity and obedience, plus a "fourth vow" that some orders have that is directly related to the order itself: fidelity to lessons, service to the destitute, freeing captives, etc. These vows are put to the test for a certain period of time (as is the case with the novices and goliardos), and once the trial period is over they become perpetual, for life.

It should be kept in mind that priests and clerics do not take any kind of vows, unlike monks, and they are only obligated to promise obedience to their bishop and remain celibate. It is a subtle but important difference: the regular clergy take vows and thus make free willed offerings to God, going beyond what is asked of them; priests only comply with a requirement, a formality. Therefore, if a priest breaks one of his promises it is nothing more than a venal sin, of which he may be absolved if he repents; while a nun who breaks one of her vows can never be forgiven.

Private Vows

Nothing prevents a believer from making a private vow directly with God, a vow that is not recognized by canonical law but has the force of a promise made with God. A priest character may choose to take as many private vows as he desires, although we believe that having more than three of these vows would render a character unplayable. With regard to the rules, the vows may be as follows:

- **Vow of Assistance:** The character should always help those who are weak or defenseless, even if it is a lost cause from the beginning.
- **Vow of Fasting:** The character may only partake of a single meal a day, and it can't contain meat.
- **Vow of Chastity:** The character may not engage in sex, even within marriage.
- **Crusaders' Vow:** The character may not retreat from combat if he is facing a servant of evil or an infidel.
- **Vow of Honesty:** The character may never break their word.
- **Vow of Honor:** The character may never attack an enemy who is unarmed or defenseless.
- **Vow of Humility:** The character may never speak arrogantly, or even give orders or argue.
- **Vow of Poverty:** The character must distribute all the money he gets as alms and may never carry more than ten Maravedíes. In addition, he has to live simply (in game terms, your weekly expenditure is considered to be five maravedíes).
- **Vow of Silence:** The character may not speak.

In terms of play, each private or public vow gives the character a bonus while performing certain rituals (such as *Confrontation*, *Exorcism* or *Transfiguration*). In addition, the purity of his faith is reflected in combat against the Devil, and every time he attacks a demon or a Hellspawn (but not other evil creatures are), he inflicts 1 extra Damage Point per private vow he has taken (private vows only; in this case public vows do not count). These additional damage points ignore any armor, protection or magical aura the creature has, and may even damage those creatures that are normally unaffected by physical damage (such as the *Ìgneos* or *Sombras*), but only the extra DPs obtained through vows, not the weapon's normal damage. In order to benefit from these bonuses, the character must have followed his vows for at least as many days as

his current RR. Additionally, he is not rewarded with these bonuses if the vow is being carried out as part of a penance for having committed a sin (see previous section).

Of course, if at any time the character breaks any of their vows, they are punished for it: if it was a public vow, they lose all of their Faith Points, as indicated before. If it was a private vow, they lose the not insignificant amount of 8 FP, which prevents him from carrying out certain rituals of faith, at least until they achieve Absolution by carrying out the corresponding penance. In addition, we remind the GD that the infernal forces love to have the most virtuous people fall into temptation, especially those who have made some kind of vow, so from now on priest characters should keep an eye out!

Praying to the Saints

In the Middle Ages, the cult of the saints (the so-called "Dulia", as opposed to "Latria", which is the direct worship of God) is widespread: they are prayed to directly by people who believe that the saints, being already in communion with God, may intercede on their behalf or for their dearly departed. Hagiographies (books containing the lives of saints) spread throughout Christendom, such as the famous *Legenda Aurea* by Jacobus de Voragine, which serves as an example to other believers of what a saint's life truly is. Relics (bodily remains or objects that belonged to the saints) also reach a high degree of veneration and rare is the church that does not have at least one of those relics on their altar. Do not think that this phenomenon is confined solely to the Christian world. The Muslims, although they reject all worship that is not directed toward Allah, also recognize the existence of holy people, and the Jews tend to call upon the prophets and patriarchs of the Old Testament in their prayers to intercede for them.

The characters who inhabit the world of *Aquelarre*, as long as they are more or less pious people, can also request the intercession of the saints. Do not assume that this option is open only to priest characters; any PC who has an RR of at least 50% can pray to a saint for a small boon to help them in the task they are carrying out — it is another thing entirely if they actually get it…

The procedure for obtaining a saint's help is as follows. First, the character (or one of his companions — whoever is the most versed in stories about saints) must determine which saint is the most appropriate for the help they need; a Theology roll answers this question. If the character fails, they don't know which saint to direct their prayers to, and their devotion does them no good.

The character must pray with faith and devotion. The exact length of the prayer varies depending on the situation they are in: if threatened with a red hot iron their face, a short prayer will do; if they are planning to undertake to write a book, they should pray for a much longer period (at least twelve hours before taking up the task). The GD always has the final word on the exact time that the prayer takes.

After reciting the corresponding prayers, the character must show sufficient piety. Medieval times are hard, and the Christian God (and of the Jews, and of the Muslims) is not a merciful God. Therefore, prayers are only heard if the one who prays has done so with perfect devotion. In other words, the character has to make an RR roll (a roll for which they can't use Luck), and only a critical success demonstrates a sufficient degree of piety and devotion for that saint to intercede for him. Of course, before rolling the dice, the GM can increase or decrease the RR of the character, taking into account the type of life they lead; for example: their attitude towards others, if they just received Absolution (see the ritual of the same name), if they don't practice magic, it is the saint's calendar day, the person prays before an image of the saint or in a hermitage that has been consecrated to the saint, etc.

Once this intercession is obtained, the GD can grant a bonus to the next roll that the character makes based on the saint he has prayed to. This bonus is not usually greater than +10% or +15%, and may be assigned to a Skill (for example, to pray for help understand a text, which would increase the percentage in Reading and Writing), to a characteristic roll (ask a saint to provide them enough Vitality so as to not pass out from a wound) or even a secondary characteristic (such as Luck or Temperance). The player does not even have to know the type of bonus or help he has received from a saint, and it may be advisable that all rolls to pray to a saint are made by the Game Director himself so that he is the only person who actually knows whether the saint has interceded on behalf of the character or not.

Here is a list of some of the most revered Christian saints of the Middle Ages. Use them as a guide to help the characters know to whom they need to direct their prayers. Some are considered martyrs and help to resist pain and injury, others are patrons of a particular profession and assist all those who undertake a task over which they have jurisdiction, others are Sages of the Church and tend to provide bonuses to cultural competencies; many others are simply holy protectors and helpers. However, remember that for almost any mission or task there is a saint who is waiting to intercede in Heaven on behalf of the characters, so use this table as a simple guide. And remember that Jews and Muslims can also seek the help of their own saints and prophets.

Table of Medieval Saints

Spanish name	English Name	Patronage
San Abdón y San Senén	Saints Abdón and Sennen	Patrons of undertakers.
San Antonio Abad	Saint Anthony Abad	Patron of amputees, monks, and those suffer from skin diseases.
San Antonio de Padua	Saint Anthony of Padua	Helps all those who seek love
San Blas	Saint Blaise	Martyr. Protects from all kinds of throat afflictions.
San Cipriano	Saint Cyprian	Protects from magic, especially if it comes from demons or their servants.
San Cosme y San Damián	Saints Cosmas and Damián	Patrons of Medicine
San Crispín y San Crispiniano	Saints Crispin and Crispinian	Martyrs. Patrons of cobblers (although they can help any craftsman).
San Daniel de Padua	Saint Daniel of Padua	Helps married men who are at war and helps to find lost objects.
San Ero	Saint Ero	Helps those who see their faith falter, guiding them on pious journeys.
San Eulogio de Córdoba	Saint Eulogius of Córdoba	Sage of the Church
San Francisco de Asís	Saint Francis of Assisi	Patron of merchants and protector of animals.
San Fructuoso	Saint Fructuosus	Protects monasteries and sacred places.
San Gregorio de Nacianzo	Saint Gregory of Nyssa	Helps all those who must speak in public, especially in the Church.
San Ildefonso de Toledo	Saint Ildefonsus of Toledo	Sage of the church
San Isidoro de Sevilla	Saint Isidore of Seville	Sage of the church
San Joaquín	Saint Joaquín	Patron of minors
San Jorge	Saint George	Martyr. Protects from almost any type of damage.
San Juan de Ortega	Saint John of Ortega	Grants fertility to infertile women.
San Judas Tadeo	Saint Jude Thaddeus	Helps those who are facing great difficulty and the desperate.
San Justo y San Pastor	Saints Justus and Pastor	Martyrs. Protectors of abused children.
San Lázaro	Saint Lazarus	Martyr. Patron and guardian of the lepers.
San Leandro	Saint Leander	Sage of the Church.
San Lorenzo	Saint Lawrence	Martyr. Protects against heat and fire. Patron of comedians and librarians.
San Lucas	Saint Luke	Patron of painters and artists
San Luciano y San Marciano	Saints Luciano and Marciano	Martyrs. Protect from magic (especially black magic).
San Malaquías	Saint Malachy	Offers prophetic visions of the future.
San Mamés	Saint Mamés	Martyr. Patron of newborn children.
San Matías	Saint Matthias	Patron of architects.
San Nuño	Saint Nuño	Patron of thieves, bandits and goliards.
San Román	Saint Román	Martyr. Patron of the dumb.
San Roque	Saint Roch	Protects against plague and epidemics.
San Rosendo	Saint Rudesind	Offers healing and revelations about the future.
San Sebastián	Saint Sebastian	Protects from the plague and enemies of the Christian religion.

San Simeón el Loco	Saint Simeón the Holy Fool	Protects all those who are crazy.
San Telmo	Saint Telmo	Patron of sailors and fishermen.
San Vicente Mártir	Saint Vincent Martyr	Martyr. Patron of wine (and vintners) and tailors.
San Vitores	Saint Vitores	Helps those who fight against infidels and heretics.
San Zoilo	Saint Zoilus	Martyr. Protects from wounds and protector of pilgrims.
Santa Águeda	Saint Agatha	Martyr. Patron of the healers.
Santa Apolonia	Saint Apollonia	Martyr. Eliminates toothache.
Santa Bárbara	Saint Barbara	Martyr. Protects from lightning and storms.
Santa Catalina	Saint Catherine	Martyr. Patroness of students, preachers and philosophers.
Santa Elena	Saint Helena	Protects those who have just converted to Christianity.
Santa Inés	Saint Agnes	Martyr. Protects teenagers.
Santa Lucía	Saint Lucia	Martyr. Patroness of the poor and the blind.
Santa Marta	Saint Martha	Patroness of cooks and laundresses.
Santa Mónica	Saint Monica	Patroness of mothers and wives.
Santa Orosia	Saint Eurosia	Martyr. Protects women in danger of death.
Santa Úrsula	Saint Ursula	Martyr. Protects virgin maidens.
Santo Domingo	Saint Dominique	Patron of astrologers and scientists.
Virgen María	Virgin Mary	Protector of women and virtuous life.

Consilium Arbitro: Relics

A relic is a specific type of blessed object: it could be the remains of a Saint (blood, skulls, bones, even the foreskin), or objects or clothing that belonged to him (like splinters from the Cross, Grails, shrouds, and even the dust that has settled on their remains). These objects reached such a degree of veneration during the Middle Ages that large sums were paid for them, provided that the Church could certify their authenticity by means of documents specifically drafted for that purpose. This did not happen only in the Christian world; the Muslims also worshiped a multitude of relics, like the footprint of Muhammad, for example.

In terms of play, relics should be considered as unique objects whose importance and power are provided by the devotion that believers place in them, whether or not they come from the body of a Saint. In this way, a fragment of the Cross of Christ (whether true or not) that has been revered for centuries in a church is always more important than the finger bones of a saint just taken from the body of the deceased.

These relics do not share a single power; each provides some kind of modifier, as long as it is used by a person of the same religion as the relic and who is a believer (they must have an RR of at least 50%). The exact modifier it provides and how it is used remains in the hands of the GD, taking into account the specific relic and the place from which it comes: for example, a thorn from Christ's Crown can increase resistance to any kind of pain by 25%, as long as it is carried in a reliquary around the neck; while a bone from the little finger of Saint Lawrence might grant the believer 1 point of protection from all types of burns, as long as the Saint in question is prayed to before receiving the damage.

Remember that the theft or robbery of relics is considered a grievous sin, and that it is forbidden to deal or trade in relics without the corresponding certificate of authenticity.

Exemplum: After Sister Recareda informs him of the place where the perfidious Carmela de Rodrigo is hidden, Lope de Navarrete wants to immediately start the search. But the nun prefers to entrust herself to the saints before doing so, since any help is welcome when it comes to locating a servant of the Devil.

The first thing that Sister Recareda must do is determine which Saint is best to intercede on her behalf in order to carry out the mission she is about to undertake. To do so, she makes a Theology roll, which she has at 90%: she gets a 34, which is more than enough. The GM tells her that she can pray to Saint Cyprian, since this is a mission to stop a demon's follower.

No sooner said than done; Sister Recareda goes to the convent's chapel – forcing Lope to accompany her in her prayers – and kneeling before the altar, entrusts her soul to God, and with devotion and piety requests that Saint Cyprian help her in the Holy Works in the days to come. The Game Director tells her that a couple of hours of fervent devotion are enough, so after that time it is time to check if her prayers have been heard: Sister Recareda has an RR of 73%, but the Game Director decides to increase it by 15 for this roll on the basis that the nun has shown her righteousness and her faith in the last few days, and also she has prayed inside a church, which is a much more sacred place than others. With a total of 88%, Sister Recareda's player picks up the dice and makes the roll: she gets a 07, a critical success, which means that Saint Cyprian has heard the nun's prayers.

The specific effects of the Saints' intercession remains in the hands of the Game Director who, based on the circumstances surrounding the prayer and on the characteristics of the saint, could add 10% to Sister Recareda's RR next roll to resist a black magic spell roll, or he could decide to increase any skill Sister Recareda needs to locate the witch by 10%. What is clear is that the GD does not have to tell the player what form the help will be, or when it will come, although it has to happen, one way or another.

Popes in the Times of Aquelarre

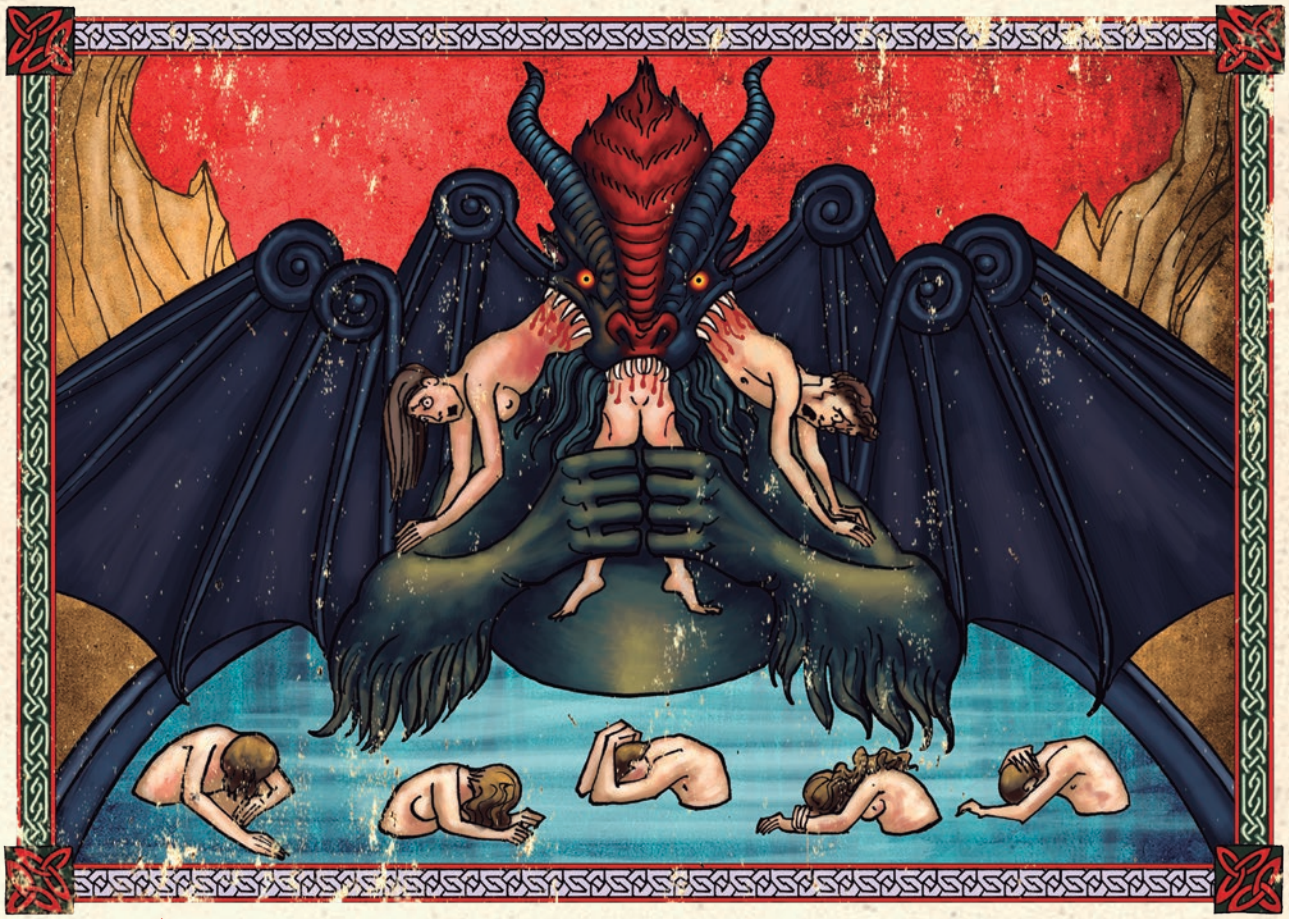
Name	Years	Key Facts
Boniface VIII	1294–1303	Conflict with Philippe IV of France.
Benedict XI	1303–1304	Dies poisoned by Guillermo de Nogaret.
Clement V	1305–1314	Suppresses the order of the Templars.
John XXII	1316–1334	Moves the Papal Capital to Avignon on the orders of the French king.
Benedict XII	1334–1342	Tries to heal the Schism between East and West.
Clement VI	1342–1352	Condemns groups of flagellants as heretics.
Innocent VI	1352–1362	Reduces ostentation and luxury within the papal seat.
Urban V	1362–1370	Returned the Papal Capital to Rome.
Gregory XI	1370–1378	Attempts to return the Papal Capital back to Avignon, but does not succeed.
Urban VI	1378–1389	Initiates the Western Schism.
Boniface IX	1389–1404	Fights against the antipopes of the Avignon seat.
Innocent VII	1404–1406	Hired mercenaries and soldiers to defend the Papacy.
Gregory XII	1406–1415	The Council of Pisa elects a third Pope.
Martin V	1417–1431	Ended the Western Schism.
Eugene IV	1431–1447	Fight between the Pope and the Council of Basel, which elects another Pope.
Nicholas V	1447–1455	Peace between the papacy and the German emperor (Concordat of Vienna).
Callistus III	1455–1458	First Borgia Pope. Crusade against Constantinople.
Pius II	1458–1464	Humanist pope and writer who encouraged a new crusade against the Turks.
Paul II	1464–1471	There were rumors claiming he was a sodomite.
Sixtus IV	1471–1484	Allows the creation of the Spanish Inquisition.
Innocent VIII	1484–1492	Recognizes witchcraft and the first "witch hunt" in history takes place.
Alexander VI	1492–1502	Second Borgia Pope. He had lovers and several children.

Liber 333: Cosmographia

Cosmography

Chapter VIII: Rerum Demoni

About The Demons



Where the journey to the depths of Gehenna begins: they visit the nine circles of Hell and finally attend a banquet of condemned souls in the Great Adversary's hands.

Carmela Rodrigo

Jonás opened the door to the young courtier who was banging so fiercely on the door, and received a vicious blow from a good oak club, which twisted his jaw forever and stretched him full-length on the floor.

The nun strode in, shouting with her deafening voice: "Now! Those of you who are simple whores and sinners, get out! Those who have already been in Hell because you are from there... Stay!"

"And this is what she means by a 'discreet entrance'", grunted Lope.

Whores and clients stared at her in disbelief, taking her for a lunatic (which she was not) and dangerous (which to a great extent she was). No one dared move, and the nun gazed at each and every one of them slowly, until her stare fixed on one of the most beautiful harlots.

"I recognize you. Satan's spawn! Show your true face so that all may see your wickedness!"

The woman instantly transformed, to everyone's surprise, including herself. She was no longer young and beautiful, but an old disgusting woman, hunched over by a crooked hump and leaning heavily on a ancient, gnarled staff. She limped toward them, disguising her rage at being so easily discovered behind a toothless smile. Monstrous creatures began to bubble up from the shadows, the air filled with the metallic smell of magic, and the old woman laughed and said:

"I know you, Recareda Ibarréñez!" Have you at last left that castrated God of yours to plead for my master's forgiveness for the many wrongs you have done him? Is that why you bring me this stripling, who has something that is mine, as a present?

"He does not," said a calm voice on the threshold. "I have it." Ignotus fiddled with a piece of rope, much to Lope's surprise, for he knew that he was the one who was actually carrying the evil object.

"I think you call it an "Evil knot," and if you've searched for it so badly, it means it's ready to be used... Just tie it to something that belongs to the person you want to curse, pronounce the right words and..."

The meiga was hypnotized, glaring with hate and fascination at the old warrior. She took a few more steps, ignoring the nun and the young courtier; raising her gnarled hand she howled:

"Something you carry blinds me! But I feel the power here, very close! Give it to me, and your death will be swift!"

Lope was faster, and at a nudge from Recareda, pulled the real cord from his pocket, and knotted it around the witch's staff. Someone then recited a few words, which sounded clear above the screams and howls. Lope never remembered what those words were, only that they did not sound human.

And the witch was paralyzed.

Perhaps by magic, perhaps by surprise, perhaps by prayer. Maybe it was all of those things, maybe it was none. But it was enough for Lope to cut her head cleanly off with a single stroke of his sword.

The head rolled at his feet. The eyes, still alive, looked at him. And her lips moved whispering a last word:

"Agaliaretph..."

Right now, at the midway point of this manual, it is time to talk about Hell and its inhabitants, the Devil and his servants, the demons and their attributions. Follow in my footsteps, for right here, at the foot of this mountain, there is a door on whose threshold the following warning can be read:

"Lasciate ogne speranza, voi ch'intrate" ("Abandon all hope, ye who enter here!")

The Image of the Devil

The word demon comes from *daimon*, the Latin transcription of the Greek word δαίμονας, which referred to a species of *geniecillo* or protective spirit that every human being carries with them during their lives. Socrates, the father of Western rationalism, often referred to his *daimon* and the many services he asserted it did. The fact that a word that originally referred to a protector of man now serves to name his primary enemy is not something that should amaze us: the Jews, anchored in a ferocious and monolithic monotheism, did not hesitate to consider the deities of neighboring peoples as part of that horde of fallen angels who had been cast out of Heaven and made humans worship them as gods on Earth. This explains the great abundance of demons and monstrosities which seethe throughout classical demonology, of which you will see a fair amount in these pages.

The Hebrew Devil

In the Sacred Scriptures we can find a reference to Lucifer himself, specifically in the second verse of the fourteenth chapter of the Book of Isaiah: *How art thou fallen from heaven, Lucifer, son of the morning! How art thou cut down to the ground, who didst weaken the nations!* But there are many

other Hebrew traditions that extend this legend, for Lucifer is an angel of great power, a proud being whose sin was considering himself to be greater and more powerful than God, even going so far as to challenge Him by placing his throne above of the stars of Jehovah. What happens next is known by all: Lucifer plunges to *Sheol* (the Hebrew Hell) along with all the angels who followed him in his rebellion.

And yet, despite all his longings for greatness, the Hebrew Devil is totally dependent on the Divine: he has no power over those who are protected by Jehovah. The lesson is simple: follow the Law of God piously and be protected by Him, since the pact of the Covenant is fulfilled. Not following God's commandments is tantamount to breaking that alliance and, consequently, falling under the power of the Devil. We see Lucifer, then, as the reverse of divine goodness: he is nothing more than a sword of Damocles over every devout believer who (let us be human) is tempted to have a fling. This image of the Devil is clearly outlined in the Book of Job: *Yahweh said to the Satan: "Whence comest thou?" The Satan replied to Yahweh: "from going to and fro on the earth, and from walking up and down on it.* (*Job 1:7*).

The Christian Devil

Primitive Christianity gave greater prominence to the Devil, placing him as Jesus' opponent. The four evangelists, and especially the *Apocalypse* of Saint John the Apostle, describe the battle between the divine powers (led by Jesus and his disciples) against the demonic powers of devils and magicians. The power of the Divine, however, is stronger still: throughout the pages of the *Gospels* we can see Jesus exorcising devils, overcoming temptations and, in the *Apocalypse*, directing his celestial armies victoriously against the legions of demon and human apostates.

However, the old Devil has gained in personality and character over the years. He no longer appears to us as the infernal, although astute, being that appeared in *Genesis* or in the *Book of Job*, careful with his words and subtle in his deeds; but as an arrogant character capable of dealing ironically with even the Son of God while casting doubt on his Divinity: *Then the devil said to him: "If you are the son of God, command the stone to become a loaf of bread".* (*Luke 4:3*). And later, in the final days of the *Apocalypse* of Saint John, we see him transformed into a dragon, trying (and in truth almost succeeding) to devour Jesus Christ when he is born again as a man: *Then I saw an angel coming down from heaven, holding in his hand the key to the bottomless pit and a great chain. He seized the dragon, that ancient serpent, who is the Devil and Satan, and bound him for a thousand years.*(*Revelation* 20:1-2).

This confrontation, on almost equal terms, between Jesus and Satan led to the assertion by Presbyter Arius of Alexandria, in the 2nd century, that Satan was the first-born of God, exiled by his Father for wanting to usurp his power; Jesus, therefore, is the second son of God. An idea reminiscent of the old myth of Cain and Abel, if only a simple transposition of certain Asian cults in which the duality (good and evil) of any deity is contemplated. According to Arius, everything comes from God: both Good (Jesus) and Evil (Lucifer). According to this, both are equal in power.

Although the Council of Nicaea declared the ideas of Arius (Arianism) heretical in 325 (at the same time as it excommunicated the presbyter and his followers), Arianism spread among the Germanic peoples, especially the Visigoths and Franks, who became most powerful peoples of Europe, and his conception of Satan and his infernal cohort remained slightly distorted in later centuries.

The Islamic Devil

The Koran states that Allah first created the angels of light and the *djinns* of fire, who reproduced and brought forth various magical creatures — mostly monstrous beings who fought each other in cruel battles — which forced Allah to send his angels, under Iblis, to banish them. He then created man by modeling him out of clay and bestowing the earth unto him as his domain. But a good part of the *djinns* didn't deign to yield to man; after abjuring Allah, they rebelled against him: they are the *ifrits*, the evil spirits. Nor did all the angels agree with Allah's decision: Iblis and his followers also rebelled against the Almighty.

After fighting a bloody battle with the angel Mikhail, Iblis and his followers were expelled from Paradise and sent to Hell, receiving from that moment the name of the *shayatín* (in singular, *shaythán*). Since then, even though they know that they are powerless against the power of the Almighty, they like to attack and test men in a vain attempt to prove to their Creator that man is not a trustworthy creature.

The *shayatín*, unlike angels, can be male or female. Their father is Iblis, the Jewish Lucifer, who has two sexes — the male next to his right leg and the female next to the left — which allows him to self-fertilize and to lay up to ten eggs a day, from which creatures of different sexes emerge. In addition, the *shayatín* can assume different deceptive appearances, like domestic animals, and can even inhabit objects.

The Medieval Devil

Life in the Middle Ages was not easy for anyone, but even less so for ordinary people, who continually struggled between wars, epidemics, and blatant social injustice. Death was a daily reality that seldom came sweetly after a gentle old age, instead it usually appeared in the form of a painful disease, or smiling at the end of a sword. The only hope the serf and the peasant had to survive a few years more when they reach old age was to have children who could (and would want to) support of the dead weight of their parents, which was an arduous task considering the high infant mortality rate. Life in the Middle Ages for the humble and meek can be summarized, therefore, in two words: work and deprivation.

Above the peasants we find the wealthy burghers, high clergy, and lofty nobility, who eat a lot and well, and don't bother to hide their vices — sometimes even strut them around; who kidnap (and "use") the daughters of the humble whenever

they fancy, steal shamelessly, and exhibit their jeweled *barraganas* (mistresses) wherever they go.

Life, ladies and gentlemen, is not fair today; and in the Middle Ages, even less so.

Is it strange, then, that the people at this time were convinced that they were living in the Dawn of the End of Time, the reign of the Devil on Earth, the empire of injustice described by Saint John in his *Apocalypse*? By the 14th century this theory, formed before the year 1000, had developed into some curious extremes: the general view was that, on Earth, the Devil could be even more powerful than the Divine. Had not God married Joseph to Mary to hide Jesus Christ's arrival on Earth in human form? And was Christ not circumcised "like the Jews" so that Satan might delay discovering him among the men of Israel? So the popular belief was that even God had to take precautions against the Devil.

This belief was seized upon by the Church to explain the situation of the world: if things were wrong, it was because of the Evil One, since he was to blame for every imperfection in the system. The cleric broke his fast or his vow of chastity owing to the temptations of demonic creatures. It was the Devil who closed the friars' eyelids at Matins and made snoring noises to imitate sleep. The Prince of Darkness was also guilty of converting the abbot's water into wine to make him drunk, for arousing a lord's lust toward a chaste maiden, or provoking his wrath inexplicably on a defenseless peasant. Prevention against the Devil also explained the disproportion of wealth among God's people: power and gold should be given to those who were best prepared, and better able, to withstand the many temptations with which the Enemy relentlessly beset on humanity. The peasants, simple and unsuspecting, would have been easy prey in the Devil's schemes, if they had had even the tiniest bit of power.

Of course the peasants, as is usual, had their own interpretation of these teachings. In many rural areas Christianity arrived late and badly, and had often confined itself to assimilating certain local cults and giving them a Christian gloss. The old cults to the deities of earth and fertility, Lug and the horned gods of War and Death, continued to be worshiped, although their mystical and liturgical content had been lost. That is why, lacking an ideological basis, these celebrations were bound around the figure of the Devil. This is how the covens are born, and the witchcraft cult.

The rural Devil is, therefore, significantly different from the one which was presented by theologians. We only have to review some popular legends, such as the *Pont del Diable* (Devil's bridge) in Mataró or the Aqueduct of Segovia. He appears in them as a great lord of incredible power, but who can be deceived if one has the cunning and is cold-blooded enough. At other times he presents himself as a *justiciero* ("bringer of justice"), who rewards the innocent and carries away the wicked (who, in most cases, tends to be a clergyman or rich people). You can even deal with the Devil: there is much to gain and nothing to lose. Only one's soul and eternal rest…

Hell and Purgatory

The Hebrew tradition does not speak of Hell, the place where, according to Jesus Christ: *there shall be weeping and gnashing of teeth* (*Matthew 13:42*). The Romans soon identified it with the *Tartarus* of Greek mythology, the subterranean kingdom where those who had challenged the gods were punished for all eternity. This identification increased with the "rediscovery" of the classical texts during the Middle Ages, and especially with the appearance of Dante's *Divine Comedy* in the beginning of the 14th century.

However, it seems that the threat of an eternity of horrors didn't make too much of a dent in a population already accustomed to spending their day to day life in Hell. It did, however, affect the rich and powerful, who rushed to pay for Masses and buy Papal Bulls of forgiveness so they could enjoy Heaven, while their money swelled the coffers of the Church. If one had no money, salvation could only be attained through an irreproachable piety (which has always been very difficult, whatever the times) or by performing acts of penance (such as pilgrimages to sacred places, fasts and mortifications of the flesh through the use of hair shirts, whips, or cilices).

Either way, Heaven was still hard to reach; too hard. From the 12th century onwards, a burlesque current of thought, which despises the Christian Heaven, the boring home of blessed *besacuras* ("priest kissers"), in favor of a Hell where people are really interesting: kings, emperors, many popes, famous courtesans, wise alchemists, impetuous minstrels, daring knights… all have their place in Hell. Perhaps that is why, from the beginning in the 14th century, the belief in Purgatory began to spread; a place of transit where the souls of the condemned can purge the normal sins of human existence before they deserve the glory of God. Heaven, gentlemen, is no longer a Saint's privilege. From the late Middle Ages on it can be comfortably purchased, in installments.

Todo son ventajas ("there are no tradeoffs"), and the old Devil, eternally mocking, laughs.

The Higher Demons

Next we introduce to you to the rulers of Hell, the higher demons with Lucifer and the two infernal princes (Astaroth and Beelzebub) at their head. We have not listed any of their the characteristics, because these beings are well beyond any possible capabilities of player characters; they are inhuman creatures that can only be defeated and destroyed by creatures that have a power similar to theirs or greater, such as the archangels, other Higher demons or God himself. If the characters wish to have dealings with them they should go about preparing their soul and learning the spells of *Aquelarre* or *Black Mass*; they will need them[1].

Lucifer

King of the Hells

His name comes from the Latin words *lux* ("light") and *ferre* ("to bear"), which would give us a literal translation of the type "the one who bears the light". Another translation, much freer but more in accordance with his nature, could be "the one whom the light damages". Lucifer was created under the name of *Luzbel Helel ben Shahar* ("Son of the Morning") and was, next to the archangel Michael, one of the principle angels of Heaven; possibly the most luminous and beautiful of all. Apparently, the reason for his dispute with God was over Adam (at least the Muslims claim so), and that is why he hates the whole human race. God, when he created the first man, ordained that all creatures should respect him, whereas Adam should kneel only before God. Luzbel protested what he considered a disgrace, asserting that he was a more perfect creature than man — for the angels came directly from the Glory of God and not from the mud — so it should be Adam who humbled himself before Luzbel, and not the other way around. Shortly after, God demonstrated Adams' superiority by granting him the ability to name new things, which Luzbel and the angels were incapable of doing. However, Luzbel always maintained that God had cheated, for he had bestowed that power on man after his complaints.

From that moment on, Luzbel schemed to seize the Celestial Throne, obtaining the support of one third of the angels who favored the rebellion. Michael, meanwhile, organized the defense among the loyal troops and fought directly against the rebel angel, producing a tremendous battle in Heaven that, as everyone knows, God's partisans won. The rebels were cast down to Earth and from Earth to *Sheol*. It is said that Luzbel shone like a lightning bolt, his light extinguishing as he fell, never to shine again. Since then, God changed his name, calling him Lucifer, although the Devil does not like to use that name, preferring Satan, which simply means "the Adversary", although many cultures have given him different names, such as the peasants of Euskadi (Basque country), who call him *Aker* ("the Goat").

Lucifer is able to adopt any form, although he prefers a young, almost-adolescent boy with a pair of black wings on his back, and a face so inhumanly beautiful and impassive that it is impossible to gaze on him for more than an instant.

Belzebuth

Warlord

His name comes from the Hebrew words *baal* ("lord") and *zbub* ("fly"), that is to say, "The Lord of the Flies", although some authors argue, however, that in fact his name derives from the Syrian, *Beel B'Bobo*, which can be translated as "Master of Slander". Be that as it may, this prince of Hell is in charge of the organization and training of all the infernal armies, which are under his absolute control, for which he has the invaluable help of his lieutenant, the demon Abigor.

Belzebuth can adopt any form, but he usually prefers three which he uses indiscriminately, although his favorite and the one that, therefore, he almost always adopts is a gigantic, repugnant fly, especially when he is invoked by humans — invocations in which Astaroth usually accompanies him, even though he has not been called. Another of his favorite forms is a monstrous beast, half goat and half black calf, which drags a long tail behind it. In this form, he tends to howl like a wolf and spew flames from his mouth.

Finally, Belzebuth can also appear as a giant humanoid being, sitting on an immense throne; his forehead girded by a close-fitting band of fire, his chest swollen, his face bloated, his eyes bright, his eyebrows raised; a thoroughly menacing appearance. He has a long nose, two big horns on his forehead, charcoal black skin, two giant bat wings on his back, duck's legs, and a lion's tail; covered in long curly fur from head to toe. He often complements his appearance with some kind of black robe, cassock or tunic. It is said that Belzebuth intends to use this appearance to rule Hell, since he claims that he has plans to usurp Lucifer's throne, for which he counts on the loyalty of his troops and the support of the other Prince of Hell, Astaroth.

Astaroth

Lord of the Lies

His name comes from the Hebrew *oshuruth*, which means "crowd," "multitudes," or "assemblies," and that is why, when Jesus once asked him what his name was, Astaroth replied, *My name is Legion; for we are many* (*Mark 5:9*). He is a great friend of Belzebuth — if there can be friendship between demons — who often asks his advice, since among

1 The information on the infernal creatures is drawn mainly from the works of Collin de Plancy, Eliphas Levi and Berbiguier, as well as various apocryphal gospels and different Hebrew traditions. The imagination of the authors, as you can see, is simply not enough.

many of Astaroth's faculties is the ability to know the secrets of the past, present and future. However, his twisted, slanderous scheming and lying makes him very unreliable when he makes categorical statements. The only story he narrates faithfully is Lucifer and the fallen angels' rebellion, although he always complains with great cynicism, grimaces, wild gesticulation and fits, that God has punished him unjustly.

He is sexually united to the devil Masabakes, some Asian peoples adore them both, invoking Astaroth under the symbol of the Sun and Masabakes under the symbol of the Moon.

He tends to manifest as a small man with a hooked nose and uneven teeth, sunken chin and scarce, thin-haired beard. Generally, his body gives off a penetrating nauseating smell, for which the worshipers who invoke him often wear a magic silver ring in their noses which he gives them at their first meeting. Sometimes he is found mounted on the giant snake called *Ganga Gramma*, which he considers his pet.

Agaliaretph

Demon of Black Magic

This demon was worshiped by the Moabites, Ammonites, Phoenicians and Carthaginians by the name of Moloch, and in his honor they made numerous human sacrifices. The leaders hoped thereby to prolong their own lives. Many Jews secretly worshiped him and, as the ritual demanded, offered their firstborn son in sacrifice. He is also the tutelary demon of goetic (black) mages, and the demonic race of the *Aoun* worship him in a monotheistic cult. Additionally, it is said, the demon "mingled" easily with human women and had offspring, although they were always monstrous in appearance.

The exorcists call him Flauro (since this name infuriates the spirits who have possessed human bodies), giving themselves the strength to endure the ritual of exorcism. Another one of his names is Leonardo, with which he likes to preside at times the sabbaths — even if he was not the one they were trying to invoke — in which case he usually adopts the figure of a goat with three horns on his head, fox's ears, curly hair, and wide, round eyes that never blink. He has a beard and a goat's tail. In this form sorcerers paid homage to him by kissing him under his tail.

There are those who see Agaliaretph as the beast of the Apocalypse that will arise from the sea "a great red dragon, with seven heads and ten horns, and seven diadems on his heads." (*Revelation 12: 3*) His character is the most inhuman of all demons and nobody, not even the Lucifer himself, is able to predict Agaliaretph's actions. Some explain this by saying that Agaliaretph was not created as an angel, but arose from the dark abyss after the angels' rebellion, having been born from God's wrath towards Satan.

In spite of what has been said before, Agaliaretph tends to adopt a shapeless dark appearance, with no definite contours, out of which many appendages, claws, hands and tentacles originate. It is said that he sometimes enjoys afflicting humans with nightmares without rhyme or reason; nightmares that can give valuable information to the sleeper — or make them go completely mad. He has absolute control over the shadows and his lieutenant is the lesser demon Beherito.

Frimost

Demon of Destruction

This demon was much worshiped in antiquity under different names: the Babylonians called him Baal and his faithful practiced the Dance of the Knife in his honor; In the Assyrian city of Sepharvaim he was worshiped under the name Adramelech and they burned children on his altars; And some goetic magicians worshiped him — and still do — by the names of Thamur, Uko, or Xaphan.

Frimost knows neither calm nor rest, nor understands any feelings other than hatred or the desire to destroy his enemies. An ancient legend says that he was born of the hatred of men, and that wars, quarrels and grudges nourish him and make him stronger. According to this, he would die if love and peace, and not violence, reigned on earth. Be that as it may, the truth is that love weakens him, while passion (especially hatred) and violence strengthen him. It is said that, on one occasion, an Anchorite saint managed to overcome him, without suffering the slightest harm, simply thanks to his goodness and his capacity to feel love, since in his heart he felt love and compassion towards Frimost. This situation forced the demon to flee hastily, as he was about to die from it.

Frimost sends manifestations of himself to places and venues where hatred and grudges are strong. These manifestations are always related to fire: from increasing the height and heat of a fire's flames, to a fire that refuses to be extinguished by any means; in extreme cases causing an individual to spontaneously combust. These manifestations may persist after the source that generated them (rancor, hatred, etc.) has disappeared, but with time they lose their strength until they dissipate (they can be completely eliminated using the *Purification* ritual or the *Sorcerer's Refuge* spell).

Frimost has the appearance of a tall, dirty, ungainly humanoid being, with a dark red body, eagle claws and deer antlers. His voice reminds one of a wild bull's snort. He always appears surrounded by thunder and lightning, with a terribly furious countenance. He has absolute control over the *ígneos* demons and his lieutenant is the minor demon Haborimo.

Guland

Demon of Envy

Sometimes worshiped by the names of Sucur Benoth, Ahamon, and Andras, the cult of this demon is often more concerned with averting his possible wrath than invoking him to ask favors — which amuses him terribly. In the time of *Aquelarre*, some African tribes still worship him, sacrificing in his honor those who consider themselves superior.

Guland transmits disease and bad luck, and his favorite pastime is to make friends and comrades argue among themselves for foolish reasons, inflaming their moods

until they fight to the death. He is also attracted by jealousy, envy and betrayal, sending manifestations related to bad luck and illness. In addition, it is said that he was responsible for torturing the celebrated patriarch Job. It is true that this demon flees any show of sincere affection or true friendship as if it were the plague.

His worshipers do not enjoy an enviable health, and those who invoke him too frequently contract infectious and incurable diseases (usually leprosy). Perhaps for this reason one of his main centers of cult in the Peninsula is in the valley of Batzán, home of the cursed race of the *Agotes*.

Guland is tall and very thin; almost skeletal. He has four faces, one on the back of his head and one on either side, with a long nose and a mouth like a beak; some say that sometimes more faces appear on the rest of his body. Every face is shiny black. The earth withers and dies in the presence of Guland. He has absolute control over the *Silfo* demons and his subordinate is the lesser demon Andrialfo.

Masabakes

Demon of Lust

Also known by the names of Sitry, Bitru and Gomory, her attributes are false love, treachery, vanity, deception and thievery. She was worshiped in Babylon, Israel and Egypt by the name of Belial, and was said to be able to take on either male or female form. The only cities that were totally devoted to her worship, however, were Sodom and Gomorrah; although her cult became very important in the city of Nineveh, it was stopped by the preaching of the prophet Jonah (*Book of Jonah 3:1-10*). Some claim that she even faced king Solomon himself to prevent him from building the temple of Jerusalem. Solomon succeeded in overcoming her and enclosed her spirit in a bottle which he threw into a well, but she was later rescued by Lilith, who entered the Jewish court by seducing the King, and got some Babylonians to go down the well in the hopes of finding treasure, thus opening the bottle and releasing Masabakes from her confinement. It is said that Masabakes had a role of great importance in the days before the Lucifer's rebellion, as she and Astaroth were responsible for supporting the cause of the rebellion and convincing many undecided angels.

She is sexually attracted to both men and women, especially if they are chaste and God-fearing. Additionally, she helps commit acts of adultery and promiscuity, arousing people's libido. Moreover, she often has fun bringing forbidden loves or secret vices to light, bringing misery or ridicule on lovers or sinners. Masabakes is, by far, the most dissolute spirit in Hell; she adores *el vicio por el viciomismo* ("vice for vice's sake") and not because humans condemn themselves through it. Masabakes is attracted to badly repressed lust, forced chastity, and false love. In these cases she sends various types of manifestations — all related to sex — that can range from more or less veiled erotic hallucinations (for example, a shadow that, in the dim half-light of a convent cell, for a moment reminds a solitary monk of the voluptuous body of a woman), wet dreams, up to of course, the traditional nocturnal assaults using *íncubus*, *súcubos* and *belaam*. Conversely, Masabakes feels a strong rejection towards true love and sincerity, which are the best remedy against her machinations.

Masabakes almost always takes on the appearance of a woman of inhuman beauty, perfect body, and completely naked. Her only deformity is that she has a forked tongue. She has absolute control over the *íncubus* and *súcubos* demons and her lieutenant is the demon Lilith.

Silcharde

Domain Demon

This demon was known all over Israel under the name of Asmodeus, and with that name fell in love with the beautiful Sarah, entering her body and possessing her, later killing (one after another) her first six husbands. Finally Sarah married her cousin Tobías, who managed to make the demon leave Sarah's body, thanks to the smoke produced by the bile of a fish — an odor that greatly displeases Silcharde — with some help on the part of the archangel Raphael (*Book of Tobit 3:1-17*). According to other Jewish traditions it was Silcharde-Asmodeus, defeated by Solomon and loaded with magic chains, who built the better part of the temple of Jerusalem.

In Egypt Silcharde is related to the serpent, and according to that tradition it was he who seduced Eve. In the desert of Ryanneh there is a temple dedicated exclusively to him, and it is said that his priests are all possessed by demons. Women who wanted to be fertilized by him and give birth to demons came to this temple. They had to spend an entire day and night inside the temple, undergoing certain rites that the priests practiced with them. Most of the women went mad or gave birth to monsters that ripped them open at birth. However, it is said that this curious ceremony is the origin of the *Aoun*, although the truth is that the principle demon-god of that race is Agaliaretph, and not Silcharde.

This demon was also much adored in antiquity by the Phoenician sailors, who knew him as Albinach Focalor, and attributed to him mastery of storms, rain and hail, and the causes of ships sinking. In order to appease him when a storm was rising, they threw human victims into the sea with their hands and feet tied, in the hope that it would calm him.

Silcharde usually takes on the appearance of a very pale man of medium stature, cold and moist to the touch. His conversation is always pleasant and courteous, but it provokes inexplicable fright and terror among men. He's able to kill with a look. He has absolute control over the *ondinas* and his counselor and chief adviser is Bael, a minor demon.

In general, Silcharde is worshiped by all those who crave power and absolute dominion over the lives of other men. He usually helps them along the way and then has fun watching them fall. Conversely, he is repelled by altruism and unselfish actions in general.

Surgat

Demon of Wealth

Also known by the names of Foreas and Mammon, this demon is frequently invoked but hardly adored. Treasure seekers, the greedy, and the wealthy who fear being robbed often make some offerings to put themselves under his supposed protection, but he has never had an established cult as such, although it is rumored that a Jewish sect worships him in something like a cult, sacrificing *gentile* children who are crucified alive in his honor.

The main characteristic of Surgat is greed, since he craves riches and is never satisfied. He favors the rich and greedy, soon betraying them and making them disappear, keeping their treasures for himself, which he steals with the help of his demon *gnomos*. It is said that it was this demon who punished the famous king Midas by making everything he touched turned to gold.

Surgat has a large, chubby body, golden in color; his face is always congested. He causes those who look upon him to sweat diffusely. That sweat, if Surgat wishes, can completely consume his victim. He has absolute control over the *gnomos* and his personal secretary is the lesser demon Anazareth, the guardian of the treasures of Hell.

Minor/Lesser Demons

We consider a "lesser demon" to be any entity situated hierarchically between the Higher demons on the one hand, and the demon elementals and Hellspawn on the other. Although they depend on the higher demons, they have powers and characteristics that give them their own personality.

Minor demons must adopt a physical form to travel to earth, and this physical form can be injured or even killed, whether by using physical weapons, magic, or rituals of faith. Of course, this death does not cause the complete destruction of the demon, but simply exiles him temporarily to the spiritual plane (Hell) from which he came.

Many of these demons have under their command a number of "legions" of demon elementals: a legion is composed of 666 individuals.

Abigor

Marshal of the Infernal Hordes

Abigor is Belzebuth's lieutenant. The angel Samael is his greatest adversary; apparently in the early days of Lucifer's rebellion, Belzebuth had two generals: Abigor and his twin brother, Samael. The latter, however, deserted from the infernal ranks shortly after being defeated; humbling himself before God and seeking his divine forgiveness, which was granted. He took *Michael's* place as the general of the heavenly troops. His brother Abigor has never forgiven this betrayal, and it is written that, on the day of the end of the world, they will meet again and face each other in mortal combat, not knowing for sure who will be victorious.

He has overall command of the 666 legions of demons that form the army of Hell and besides the title of Marshal, also has the title Duke of Destruction. He always appears as a huge warrior, completely covered with steel armor and armed with a giant spear and sword, carrying a banner and a scepter. He wears a brightly-colored red cape. There are those who say that he can be seen in the heat of especially bloody battles, killing soldiers from both sides without distinction or discretion, just for the simple pleasure of pure carnage.

Abigor has the power to grant wishes related to war and death, although he often asks for human sacrifices to be made in his honor in return.

STR: 40
AGI: 20
DEX: 25
VIT: 40
PER: 20
COM: 5
CUL: 20

Height: 3 *varas*
Weight: 300 lbs.
RR: 0%
IRR: 450%

Protection: Special Armor (has 15 Protection points and 500 Durability points).

Weapons: Sword 250% (1D10+2+5D6), Spear 100% (2D6+1D6).

Skills: Dodge 150%, Ride 200%, Throw 200%.

Spells: Abigor knows any spell that involves death and destruction, but he prefers not to use them unless he is in a hurry.

Special Powers:

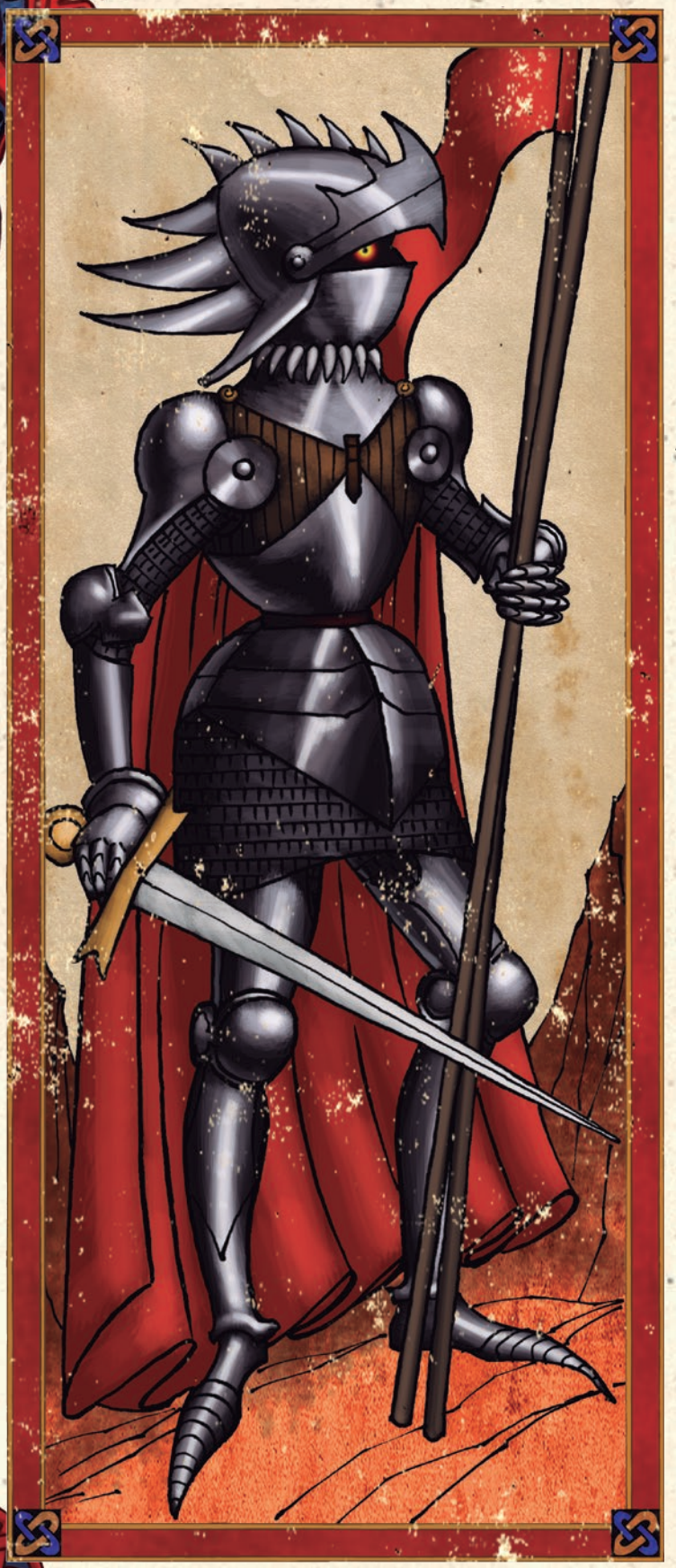
- **Regeneration:** Abigor regenerates 5 lost Life Points each combat round.

Andrialfo

Marquis of the Wood of Suicides

Subordinate of Guland, Andrialfo is in direct command of thirty legions of *silfos* and *olocantos*. He appears as a peacock with ever-changing, multi-colored plumage, and his voice is extraordinarily deep. Legend has it that he is one of the few demons of Hell that is so bound to his fleshly wrapping that if he died, he would disappear. Although no one has yet been able to prove it, the truth is that when Andrialfo comes to earth he becomes a terrible coward, willing to grant anything in exchange for not being injured in a fight.

He can bestow the gift of transformation which allows his worshipers to turn into birds. He also knows everything there is to know about Astrology.



STR: 10
AGI: 10
DEX: 0
VIT: 25
PER: 15
COM: 5
CUL: 30

Height: 0.6 *varas*
Weight: 50 lbs.
RR: 0%
IRR: 250%

Protection: Magic Aura (20 Protection points).

Weapons: None.

Skills: Astrology 600%.

Spells: Andrialfo is able to cast any spell, but if he is frightened (for example, if attacked) he will always use the *Frimost's Punishment* spell (page 237).

Special Powers:

- **Cowardice:** Andrialfo will always surrender to anyone who does even 1 DP to him, promising to grant them everything they asks.

Anazareth

Treasurer of Hell

Secretary of Surgat, he is in charge of all the Hell's riches, which he considers to be his. That has led to a perverse kleptophobia. To avoid this, he is constantly moving the riches from place to place, assisted by his two helper *gnomos*, Goziel and Fecor.

For fun, Anazareth likes to make bells ring violently, with apparently no one on the bell pull. Likewise, he sometimes walks invisibly on lonely roads, frightening those who have the misfortune to cross his path. He also has the power to conjure souls and awaken the dead.

Anazareth adopts the appearance of a gigantic smooth-faced human with blueish skin, surrounded by golden clouds. He has the power to bestow unimaginable riches upon his summoners, but he always tries to deceive them and snatch them back. He punishes his enemies by having Goziel and Fecor weaken the foundations of their residences, causing them to collapse around them. At other times, he has them, quite literally, swallowed by the earth.

STR: 25
AGI: 10
DEX: 10
VIT: 35
PER: 15
COM: 5
CUL: 25

Height: 4.5 *varas*
Weight: 1,200 lbs.
RR: 0%
IRR: 250%

Protection: Thick skin (10 Protection points).

Weapons: None.

Skills: All Culture Skills 99%.

Spells: Anazareth is able to cast any kind of spell.

Special Powers:

- **Invisibility:** He can become invisible to the human eye.
- **Invocation:** Anazareth can conjure souls and spirits, and raise the dead from their graves (like the *Ring of Necromancy* spell).
- **Gold Sense:** He always knows where there are riches nearby, and in what quantity.

Baalberith

Major Archivist and Librarian of Hell

This demon is not in the direct service of any higher demon, having in his charge all the hellish records and contracts, as well as a library in which is found all the knowledge that has been and will ever be. His only assistant is a blind shade called Broges.

Baalberith is Hell's busiest demon, so he can only be summoned at night between 12:00 and 12:05, but even a successful invocation at that time, he won't come physically to the location; he just lets his voice be heard from some dark corner. He can provide any information, but in return he asks the summoner to give him some of his knowledge (in terms of game play, the summoner loses 2D10 percentage points from a Culture Skill that the GM deems appropriate; if the Invocation fails, the PC loses 3D6 points of Magical Knowledge and Baalberith doesn't appear; and if the PC blunders, he permanently loses 1D4 Culture points).

Thanks to Baalberith, the French inquisitor and exorcist Surin obtained a copy of Urbano Grandier's infernal contract (a priest in a convent of nuns, 1590-1635), which was sufficient proof to burn him at stake.

The characteristics of Baalberith are not given because, as it has been said, he never takes physical form on Earth.

Bael

First King of Hell

This demon calls himself "First King of Hell" since one of his previous positions was Viceroy of the Eastern Regions of Hell. As you can imagine, he is vain, self-centered and very susceptible to flattery. Before men, Bael adopts the form of a giant spider with three heads: one of frog, one of man and the third of cat. His voice is horribly hoarse. He serves Silcharde as counselor and principal advisor. He has at his service 66 legions of *ondinas*.

He has the power to grant men the gift of speaking any language, and the power to become invisible in case of trouble, as long as there are no witnesses in sight. Flattery is enough to gain such favors (in terms of game play, an Eloquence roll is required at half percentage). If the PC's flattery is not successful, Bael is offended and punishes the one who tried to flatter him; punishments can range from immediate death, to mutilation of one or several parts of the body, the reduction of characteristics or skills, or even teleportation to a time or place that is especially unpleasant.

Consilium Arbitro: Characteristics of Angels, Demons and Irrational Creatures

In showing you the characteristics and abilities of demons and irrational creatures, we use the same arrangement for all creatures:

- **Primary Characteristics:** The seven characteristics appear in abbreviated form (STR, AGI, DEX, VIT, PER, COM and CUL), showing a value (if it is a single creature) or a range of values (if a creature type). For example, a minor demon will only have one STR score, but an *ondina* will have a range of 30/35: the GM decides the exact STR of the specific ondina that the PCs have encountered, but it is always a value between 30 and 35. If any characteristic is 0, that creature does not have it (for example, if it is mute it will have 0 in COM).
- **Secondary Characteristics:** Height, weight and RR/IRR (which, as we said, may be even higher than the human limit of 100 RR and 200 IRR) are shown. For creature types a range of values will be displayed.
- **Protection:** Indicates the natural protection, armor or magic aura used by the creature, giving its value in protection points in parentheses.
- **Weapons:** Indicates the type of attack that the creature uses, its percentage with it, and the damage that can be done in parentheses. This damage is based on an average version of the creature: those who are stronger can do more and those who are weaker, less.
- **Skills:** All the creature's remarkable abilities. In many cases they can't all be shown, especially those skills based on PER (an animal, for example, could have a high score in Listening, even though it is not indicated). In those cases, the GM should assign a score he sees fit.
- **Spells:** Indicates the spells a creature can use, if any are known. In any case, remember that irrational creatures do not use components to cast spells. It indicates which rituals of faith angelic creatures can use.
- **Special Powers:** Finally, all those powers (magical or not) that are not included in the previous categories, explaining each in detail. Some powers force characters who look upon the creature to perform a Temperance roll to overcome a certain vision: if the character fails that roll, you may try again after a few rounds (at the GM's discretion).

We remind you, that you should consult Appendix III (page 558), if you want to know the Impact Locations of the creatures that appear here.

STR: 20 **Height:** 3 *varas*
AGI: 5 **Weight:** 400 lbs.
DEX: 0 **RR:** 0%
VIT: 40 **IRR:** 400%
PER: 35
COM: 30
CUL: 30

Protection: Magic Aura (20 Protection points).

Weapons: No weapon. Bael abhors physical violence.

Skills: All Languages 200%.

Spells: Bael knows a multitude of spells, although his favorites are all those that involve the physical or mental domination of the recipient.

Special Powers:

- **Aura of Inverse Protection:** The magic aura surrounding Bael has the power to reflect the damage back at the attacker, provided that the damage does not exceed the aura's maximum. That is, if the aura receives 15 DP Bael is undamaged and the attacker suffers the 15 DP. On the other hand, if 21 DP are inflicted, Bael receives 1 DP and the aggressor remains undamaged.
- **Repulsion:** The mere vision of Bael as a giant three-headed spider is clearly disgusting and forces all who see it to pass a Temperance roll. Anyone who does not pass feels disgusted and nauseated, causing a -25% modifier to all rolls they make in Bael's presence.

Balachia

Courtier of Hell

There is a very little known about this lesser demon, and whom he serves is a mystery; he most likely serves Beherito, Agaliaretph, Astaroth, Silcharde, or Beelzebub, though none have acknowledged that he is their subordinate. He is a notable habitué in the infernal court. However, he is a real nightmare for the lower-ranking demons, since a visit from him is a warning that things are not being done as they should, and they had better improve (a lot) if they do not want to be blacklisted; although Balachia does not say so, since he usually appears very friendly. His mission in Hell is to evaluate each demons' work, putting those who are inefficient or negligent in their tasks on a blacklist: the worst culprits on this list will be exiled shortly (see the spell *Embrace of Darkness*, page 235), although the chosen do not have to have previous knowledge of their fates until it's their turn…

His real appearance is unknown (demons avoid talking about him, especially those of lower ranks); but to mortals he appears in the form of a relative or friend (if such a person is alive) or an enemy (if the latter has died), but either case with beautiful, golden, snake eyes, leaning on a staff of gnarled wood, with a sincere smile that never disappears from his lips.

Although he is forbidden to tread on mortal soil, that does not prevent him from being invoked: the only thing that happens is that if he touches the ground or any object that is connected to it, he is automatically returned to Hell. Of course, to carry out his invocation it is necessary to have soil from Hell or a door to it. During the invocation, Balachia adopts a friendly attitude (which does not mean that he is sincere).

Balachia loves twisted intrigues and strategies, so if the mage wants to make a request outside of the typical ones (with the Eloquence skill) he may be challenged to a game of chess (it is advisable not to cheat, since Balachia doesn't and hates it). Among the requests the mage can make are to be taught spells, Balachia's services as a messenger to another demon, to intercede on behalf of the summoner with another demon, to be present during the casting of an *Embrace of Darkness*, to lend his spear to the summoner, to take part in an intrigue, or to participate in a game of chess (he loves these last two requests).

STR: 25 **Height:** Variable
AGI: 33 **Weight:** Variable
DEX: 29 **RR:** 0%
VIT: 34 **IRR:** 325%
PER: 42
COM: 37
CUL: 40

Protection: Magic Aura (20 Protection points).

Weapons: *Lanza Infernal* 85% (2D6+1D6+3D6).

Skills: Alchemy 150%, Annoy people with his Eternal Smile 100%, Astrology 125%, Chess 99%, Court Etiquette 100%, Eloquence 125%, All Languages 100%, Magical Knowledge 150%, Teach 100%.

Spells: He knows them all, even the forbidden ones.

Special Powers:

- ***Lanza Infernal:*** Balachia's staff, when struck on the ground, transforms into a spear of about two and a half *varas* in length, with a strangely-designed spearhead. Upon contacting blood the weapon becomes red hot and each round, the wielder has a percentage equal to his RR of the spear doing 1D6+1 DP to his hands due to the heat that it gives off (this damage can't be absorbed by any armor or aura). The spear returns to its normal temperature when clean of blood. Balachia is not affected by the heat.
- **Expand Senses:** Balachia can feel (see, hear, etc.) whatever he wants about anyone he has touched and who has not passed an RR roll. This person can realize that he is being "sensed" if they succeed in a percentage roll equal to their CPs, although they can't prevent it unless the roll is a critical success.
- **Animate Objects:** Balachia can look at an inanimate object and order it to do something. The object will begin to move and do whatever he commanded. Balachia usually uses this power to move his pieces in chess, although it also serves to close a door, order a weapon to attack the

one who wields it or another opponent (in this case, the probability of a hit is equal to the base percentage), etc. He can use the power to animate more than one object at a time, but they all must be of the same type.

Banastos

Blacksmith of Hell

A long time ago, Banastos was an angel; the best blacksmith In the heavenly host, but Lucifer convinced Banastos to join him during the rebellion by praising his work highly. When Lucifer and his followers were cast down to Hell, God, infuriated by Banastos' betrayal, secretly cursed him: his work would never again produce a totally perfect product. Shortly after arriving in Hell, Lucifer asked him to make him armor worthy of his person and a weapon with which to kill God, a labor Banastos took as a personal challenge which still continues, making weapons and armor that he has to discard again and again after finding them imperfect, always striving for that weapon with which Lucifer can destroy God himself. It is said that the end-times, the Apocalypse, will begin on the day that he finishes his work.

Banastos is always working in his workshop in a region of Hell called the Forge of the Bloody Ones. There, Banastos manufactures weapons on his anvil with the metals extracted from condemned souls flayed by the whip of the *ígneos* demon Glatka, which are fused with the condemned souls of the most violent and bloodthirsty warriors, then thrown into the fire by another *ígneos* demon, Cansux, While a third, Ferraek, collects the remains of these souls and compresses them to use them as fuel.

Any wizard who wishes to contact Banastos to obtain a weapon or armor, will encounter several problems: the first is that the blacksmith has never appeared on Earth or had contact with humans, so very few people know a spell to summon him, so much so that, if one did come into the hands of a mortal and was performed successfully, Nergal would appear and interrogate the magician about his real motives in summoning Banastos (note that the Blacksmith is making a very important weapon for the infernal hosts — a secret project, so to say). Even obtaining a critical success in the invocation, what would appear in the middle of a circle of fire would be one of his *ígneos* demons, serving as an intermediary between the summoner and Banastos; but it can't remain for long, since Banastos' demons always have a lot of work to do, and the demon does not like it if they abandon it for too long.

STR: 40
AGI: 20
DEX: 40
VIT: 35
PER: 23
COM: 15
CUL: 18

Height: Unknown
Weight: Unknown
RR: 0%
IRR: 300%

Protection: Blacksmith's apron (5 Protection points) and Fire Aura (10 Protection points).

Weapons: Fireballs 100% (3D6), *Martillo* (Blacksmith's Hammer) 100% (1D6+6D6) — although he can use any weapon with the same percentage.

Skills: Alchemy 150%, Craft (Blacksmith) 400%, Craft (Handicrafts) 250%, Magical Knowledge 150%, Memory 45%, Mineral Knowledge 225%.

Spells: Although Lucifer taught Banastos all spells (except the forbidden ones) at one time, he is currently a little rusty: every time he wants to use a spell he must make a Memory role to remember it, or he will cast it with unexpected effects.

Special Powers:

- **Aura of Fire:** If Banastos is attacked and the attack fails, or is successful by more than half the attacker's skill percentage, the attacker suffers 10 DP from the flames covering the demon.
- **Banastos' Hammer:** If used to parry an attack, it breaks the weapon if the attack roll was more than half the attack percentage.
- **Manufacture/Produce Weapons and Armor:** Banastos' weapons and armor are considered demonic and, when taken to a sacred site, the minimum required strength to wield them is doubled; in infernal or cursed places it is reduced to half. In addition, all have some demonic power (fewer penalties, more Durability Points, better protection, added skill bonuses, magic spell use penalty reduction, cause more Damage Points, ignore certain armors, double damage against some enemies, unbreakable, etc.) and one or more defects (greater penalties, more strength to use, penalties to characteristics), as well as magic curses or prohibitions of some kind. If they are blessed they will become red hot, and if they are splashed with holy water it will act as the spell *Savage Vitreol*.
- **Ígneos:** Banastos is, in essence, an *ígneos*, so has all the powers and weaknesses they do, except one: salamanders can't kill him, since they would die of a surfeit before consuming him completely. Of course, they would cause him tremendous pain, so anyone who sets a salamander on him should start running sooner rather than later…

Barbatos

Former Count of the Valley of Solitude

Although in the beginning Barbatos was in the demon Silcharde's service, according to an old legend he rebelled against the power of Hell, and was forced to flee. This is the reason why he is in exile at the moment, and he gives obedience neither to Heaven nor Hell. He has adopted the appearance of a human being of gigantic stature, dressed and equipped in the manner of hunters. He lives in the forests and has become the protector of the creatures that inhabit them.

Barbatos is able to summon an army of 30 legions of *sátiros*, *mandragoras*, *lamias*, *hadas* and giant wolves to aid him. He can still be summoned, and can grant the ability to speak in the manner certain animals use (bird songs, dog barks, the bellowing of the cows, etc.), to understand them and to make oneself understood by them.

STR: 25
AGI: 10
DEX: 10
VIT: 35
PER: 15
COM: 5
CUL: 25

Height: 4.5 *varas*
Weight: 1,200 lbs.
RR: 0%
IRR: 250%

Protection: Leather *Gambesón* (2 Protection points).

Weapons: *Arco Longo* 90% (1D10+3D6).

Skills: Listen 99%, Track 99%.

Spells: Although Barbatos is able to cast any spell, he does not like to use black magic spells.

Special Powers:

- **Regeneration:** Barbatos will immediately regenerate any injuries that he suffers as long as he is inside a forest.
- **Army of the Forests:** At his call an army of *sátiros*, *mandragoras*, *lamias*, *hadas* and giant wolves will come to his aid in 1D10 rounds.

Barbu

The Bearded Demon

Barbu, also known as the Bearded Demon, is summoned by those alchemists who are desperate to find the philosopher's stone, for it is well known that he is able to reveal its secret. In addition, he can teach alchemy.

Barbu takes the form of an old man dressed in a red monk's tunic and has a thick beard that reaches to his ankles.

STR: 14
AGI: 13
DEX: 16
VIT: 18
PER: 28
COM: 25
CUL: 30

Height: 1.68 *varas*
Weight: 180 lbs.
RR: 0%
IRR: 250%

Protection: Thick Clothing (3 Protection Points).

Weapons: None.

Skills: Alchemy 190%, Astrology 200%, Magical Knowledge 170%, Mineral Knowledge 200%, Teach 100%.

Spells: All spells of black magic and alchemical origin, in addition to amulets and talismans of protection.

Special Powers:

- **Reptilian Blood:** Barbu's blood turns into snakes when it touches the ground (with a 30% chance of being *áspids*). If attacked, roll a dice to determine how many snakes the blood transforms into: for example, if he receives 6 DP, roll 1D6. These snakes always launch themselves at the aggressor who caused their "creation".

Beherito

Duke of the Dark Abyss

Beherito is one of the most deceitful demons (more so even than Camos), since he never, ever tells the truth; always expressing himself through lies. While it is true that he has the power to reveal important magical and alchemical secrets to those who summon him, his invocators have to decipher these secrets from among the pile of falsehoods that accompany them. To invoke him it is necessary to sacrifice white hens.

The lieutenant of Agaliaretph, he has at his command 26 legions of *sombras*. He takes the appearance of a young noble dressed all in red, mounted on a horse of the same color. He has a crown on his forehead. His favorite diversion is to seduce nuns and married women.

STR: 25
AGI: 30
DEX: 20
VIT: 25
PER: 20
COM: 29
CUL: 30

Height: 1.65 *varas*
Weight: 120 lbs.
RR: 0%
IRR: 450%

Protection: Black Armor (invulnerable to physical damage, and 500 Durability points). He also has a magical aura (10 Protection points against all damage; physical or magical).

Weapons: *Espadón* 100% (3D10+2D6)

Skills: Alchemy 100%, Magical Knowledge 100%, Ride 100%.

Spells: Beherito can cast any spell.

Special Powers: None

Belfegón

Lucifer's Advisor

A satanic personage that often presides over witch's sabbaths next to Aker (Lucifer), but of whom little is known, although almost all scholars agree that he is one of the advisers of the King of Hell. Some legends suggest that he was a once great sage who made a deal with the Devil… and the price he paid for it was great, since not only does he have to serve Lucifer for all eternity, but he must also endure having his physical aspect changed according to Lucifer's whim or convenience. Sometimes Lucifer makes him look like a beautiful woman with a long beastly tail; other times a man with ram's horns, huge pointed ears, with a long tail; and in many others, Lucifer can make him adopt other forms, like a particular beast or

domestic animal. In any case, Belfegón himself can also change his appearance at will, although it annoys Lucifer greatly.

Belfegón's characteristics and skills depend on his current appearance.

CUL: 50 **IRR:** 450%.

Spells: Belfegón knows all spells.

Special Powers:

- **Change of Appearance:** Belfegón can change his appearance at will, taking 1 round to transform.

Bileto

Prince of Hell

The demon Bileto, despite having rebelled along with *Lucifer*, longs for the moment of the Last Judgment, since he hopes to be redeemed and to take his place on the Seventh Throne, within the order of the Powers. Another legend says that Bileto entered Hell on purpose, to scheme from within on Heaven's behalf. Whatever the truth, he is a great poet and whenever he talks to humans he does so in verse.

He is a personal adviser to Belzebuth and has at his command 80 infernal legions, although he is not accustomed to using them for his own purposes. When invoked by an adult with a longing for wealth and power, he appears in the form of a nightmarish, winged monster and tries to grant his summoner what he asks for in the most literal way possible, in such a way as to cause their destruction. On the contrary, if the one who invokes him is an innocent soul or a child, he will appear in the form of a black dove and will try to help them and guide them away from the dark path they have learned

STR: 15
AGI: 20
DEX: 5
VIT: 25
PER: 30
COM: 20
CUL: 35

Height: Variable
Weight: Variable
RR: 0%
IRR: 450%

Protection: Aura of protection that protects him from all harm that is not of magical origin.

Weapons: None.

Skills: All Culture and Communication skills at 90%

Spells: Bileto can cast any kind of spell.

Special Powers:

- **Spell Barrage:** Bileto is able to cast up to six different spells at the same time, calculating the casting percentage separately for each (spells of *Vis Sextus*, for example, have a different percentage from those of *Vis Prima*).

Camos

Lord of Flattery

Knight of Hell, self-proclaimed Lord of Flattery, Camos is personal advisor to the mighty Astaroth. When he appears on earth, he takes on the appearance of a dromedary camel with the head of a gorgeous woman wearing a pearl tiara. He always speaks in a sharp voice, similar to the cawing of crows, and during the conversation he continually praises the virtues of his conversational partner.

Camos has the ability to give his invokers the gift of flattery (in terms of game play, he increases their Eloquence to 100%), but if not invoked correctly he converts the magician's diction to that of a slow, awkward person (in other words: 0% Eloquence) or even mute (which happens if the summoner blunders the invocation). Of course the gift of Camos has a small peculiarity: it only works while telling lies. The moment a single truth is said, the invoker starts to bungle the language (decreasing their Eloquence to 1%).

STR: 20
AGI: 10
DEX: 0
VIT: 40
PER: 15
COM: 35
CUL: 25

Height: 2 *varas*
Weight: 1,000 lbs.
RR: 0%
IRR: 400%

Protection: Aura of protection that prevents him from being hurt by any physical weapon (although magical ones do normal damage).

Weapons: None.

Skills: All Communication skills 100%.

Spells: Camos knows all spells, but does not like to use them.

Special Powers:

- **Banishment to Hell:** In the moment Camos receives damage, even if it is only 1 DP, he disappears from Earth and returns to Hell; the one that wounded on him immediately suffers 4D10 DP.

Dagon

Demon of the Seas

This demon, worshiped as a god by the wicked Philistines, is half fish, half man. According to the rabbis he was a subordinate of the *Leviatán* and seized the power of the seas after his death — some texts say his capture — by Yahveh.

Dagon never leaves the sea, and some say he would die out of it. They also say that he often hides in the depths of the ocean, fearful that one day God or one of his archangels will discover and kill him.

STR: 35
AGI: 5
DEX: 10
VIT: 40
PER: 10
COM: 10
CUL: 20

Height: Between 8 and 10 *varas*
Weight: 1,200 lbs.
RR: 0%
IRR: 175%

Protection: Leather Scales (3 Protection points).

Weapons: *Pelea* 65% (1D3+4D6).

Skills: Swim 200%.

Spells: Dagon knows only those spells that have to do with water and the sea.

Special Powers:

- **Control the Sea:** Dagon can call up severe storms in a matter of minutes, no matter how calm the sea is.
- **Raise the Marine Serpent:** Dagon has a 75% chance to call a sea serpent (see *Dragón* below, page 308), to carry out his orders (which are usually something like: "Sink that ship with everyone aboard.").

Dantalo

Duke of Hell

Dantalo is a Duke of Hell with 36 legions under his command. He appears in the form of a man holding a book in his right hand, whose face is formed by countless faces of men and women. Dantalo can teach alchemy, arts and sciences to his summoners, as well as discover people's deepest secrets, read men's thoughts, and change people's appearance at will. Dantalo also has the power to produce visions that show any human what they might have become, depending on the decisions they made throughout their life.

He is accustomed to keeping his covenants strictly and does not suffer any delay in fulfillment of what has been agreed upon, nor is he open to any type of renegotiation. If attacked Dantalo won't lower himself to fight with mortals; instead, he uses this power of visions, transforms his aggressor, or summons some member of his legions to tear his opponents apart.

STR: 25
AGI: 15
DEX: 20
VIT: 28
PER: 25
COM: 30
CUL: 35

Height: 1.90 *varas*
Weight: 300 lbs.
RR: 0%
IRR: 350%

Protection: Magic Aura (15 Protection points).

Weapons: None.

Skills: All Arts and Sciences 250%, Alchemy 250%, Astrology 250%, Empathy 150%, Magical Knowledge 225%, Teach 150%.

Spells: Dantalo knows all spells.

Special Powers:

- **Visions:** Dantalo produces visions of past, present, and future alternatives, which usually make an impact on

victims, leaving them incapacitated if they do not pass a Temperance roll.

- **Metamorphose Others:** Dantalo can change the appearance of anyone if they do not pass an RR roll. It is similar to the *Hide of the Beast* spell (page 214), but allows any shape. Dantalo can use it as a combat action without any CP cost.
- **Read Thoughts:** Dantalo can read the thoughts of any man (or woman) without them being able to prevent it in any way.

Haborimo

Duke of the Sea of Fire

Frimost's lieutenant, Haborimo has 26 legions of *ígneos* demons at his service. When invoked he always adopts the appearance of a viper with three heads, of which the first one is a snake, the second a man and the third a cat, which causes him to be occasionally confused with Bael. Haborimo feels an unhealthy pleasure for fire: his main entertainment is causing great fires and running through the flames, throwing any living beings he comes across into them. This is why he always appears surrounded by flames, and anyone who makes the slightest mistake in invoking him is consumed by fire (and if they commit a blunder, their death is particularly slow and horrible).

He has the power to grant those who call upon him the ability to control fire (the same as an *ígneos* demon), though they can't create or quench the flames at will. Each time they want to use this ability they must make an IRR roll with a penalty of -100%: if the roll fails, the fire goes out of control; if they blunder, they are consumed by the flames. Water or magic is the only way to harm Haborimo; However, it takes more than 6,000 *cántaras* of water for him to receive a single Damage Point, and it is necessary to do at least 31 magical DPs or more with a single blow to knock him down.

STR: 40
AGI: 35
DEX: 40
VIT: 30
PER: 30
COM: 5
CUL: 30

Height: 4 *varas*
Weight: 500 lbs.
RR: 0%
IRR: 400%

Protection: Magic Protection (invulnerable to anything other than water or magic).

Weapons: None.

Skills: Sing 12%.

Spells: Knows all those that involve destruction, although his favorite is *Dragon's Blood*.

Special Powers:

- **Control Fire:** Haborimo is able to spontaneously generate flames, control them, increase or decrease them. He can create walls of fire that cause between 1D6 and 20D6 DP to those who cross them.
- **Hideous Vision:** The mere vision of Haborimo causes fear in those who see him, so that all those who look upon him have to pass a Temperance roll or flee, horrified, from the place.

Keteh Merini

Lord of Midday and Hot Summers

According to the Talmud, Keteh Merini likes the flames of the abyss so much that he only appears on Earth during the hottest hours of the day, and the hottest times of the year. Let those who seek him in cold climates or the black of night lose all hope, for he won't appear. On the other hand, he is a bloodthirsty demon who likes to offer unto himself human sacrifices, and few are those who, after encountering him, manage to escape with their lives.

While it is difficult to defeat him by force, it can be done through ingenuity or subjugation, for what Keteh Merini wants most is human worshipers — like other demons who pretend to be false gods among men. Another alternative that Keteh's potential victims have is to become executioners themselves; the ones who sacrifice one of their companions when they meets Keteh has their life respected, though they lose their soul. From that moment on they can resist heat (like the *Lunar Bracelet* spell), but they become cold-natured.

Keteh Merini's appearance is a tall humanoid form covered by a hooded cloak that comes down to his feet, but he leaves no footprints when walking; in fact as he does not walk, but gently floats a half-foot off the ground. The hood of his cloak completely conceals his face, which is said to be horrible and cause death to anyone who sees it. And yet, Keteh is vulnerable to deadly weapons only when he shows his face.

STR: 25
AGI: 30
DEX: 15
VIT: 25
PER: 10
COM: 5
CUL: 10

Height: 1.90 *varas*
Weight: Variable
RR: 0%
IRR: 300%

Protection: Hood (see *Special Powers*).

Weapons: None.

Skills: Magic Knowledge 90%.

Spells: All black magic spells.

Special Powers:

- **Hood:** Keteh conceals his face with a hood. While wearing it he is invulnerable to physical damage (magical and blessed weapons still affect him) but when he pulls it back and shows his face, he becomes vulnerable to any kind of physical damage. All those who see the hideous face of Keteh Merini must make a Temperance roll: if they fail, they receive 6D6 damage; If they succeed, they only take 3D6.

Lilith

Archduchess of the Islands of Culmination

Priestess of the Temple of Whispers, Princess of the *incubus* and *súcubos* demons and Queen of the *strigas*. Lilith, Masabakes' favorite, takes on the appearance of a woman of incredible beauty and statuesque body. She is in charge of 36 legions of *strigas*.

It is customary for her to seduce artists who want to produce religious works (be they poets, painters or sculptors), encouraging them to take her as a model. Her favorite dish is newborn children, who are kidnap from their cribs by the *strigas* so she can devour them alive. She has the power to grant her summoner's sexual desires and to punish those who do not succeed in invoking her correctly with the same, for sometimes, if the summoner is very clumsy (that is, he blunders), she takes him to her bed, which condemns him, since sex with Lilith is so violent and unbridled that it always causes the death of her lover.

STR: 30
AGI: 20
DEX: 25
VIT: 20
PER: 25
COM: 20
CUL: 35

Height: 1.78 *varas*
Weight: 130 lbs.
RR: 0%
IRR: 350%

Protection: Charm (see *Special Powers*).

Weapons: None.

Skills: All those that depend on Communication at 99%, Seduction 300%.

Spells: Lilith is capable of casting any kind of spell, but prefers sexual and charismatic ones.

Special Powers:

- **Charm:** Anyone attempting to attack Lilith must achieve a critical success with an RR roll. If they do not one, Lilith will look at them with her huge, almond-shaped eyes, while giving them an absolutely captivating smile; the effect on the aggressor is to make them lose all their aggressive desires at that moment. Despite what it may seem, women can also fall prey to the Lilith's charms.
- **Infernal Copulation:** As stated above, anyone who makes love to Lilith will die upon completion unless they have a *Virility Medallion* (page 188).

Nergal

Chief of Hell's Police

This demon is the chief of Hell's police and acts secretly under the orders of Astaroth, having at his command fifteen infernal legions. His greatest enemy is the demon Biletus, whom he always suspects but can never accuse, due to the high position Biletus holds as Belzebuth's advisor. Nergal is also a great friend of Baalberith.

He adopts the appearance of a normal sized man, cloaked in a great black cape, and avoids exposing himself directly to the light, since he lacks a shadow. He can gift his summoners great insight and keenness of senses (in game terms, he increases one or more Perception based skills to 100% or even more). They can also request one or several *Teraphimes* for private use. Those who fail to carry out their invocation correctly are punished by depriving them of Perception Skill Points, or enslaving them to his service.

STR: 20
AGI: 22
DEX: 35
VIT: 30
PER: 35
COM: 20
CUL: 20

Height: 1.58 *varas*
Weight: 90 lbs.
RR: 0%
IRR: 500%

Protection: Magic protection (Nergal is invulnerable to any weapon made of metal, whether it is magical or not). In addition, he usually wears a magical leather *gambesón* (10 points of Protection).

Weapons: *Espada* 90% (1D8+1+4D6).

Skills: All Perception skills 99%.

Spells: Nergal can use any spell that is useful in an investigation.

Special Powers:

Apart from his invulnerability to metal, nothing else.

Sintanal

The Alchemist Corruptor

Sintanal was born a man, with a father and mother, and was educated in the art of alchemy; but after many years of effort he failed to unlock any of its secrets and become bitter, eventually hating the art. However, he found a way of escape in magic, with which he tried to enrich himself. His thirst for magical knowledge increased over the years until he cast the *Embrace of Darkness* spell on himself, becoming the demon Sintanal.

Beherito was in charge of the tutelage and teaching of the new demon, giving him a job in the infernal ranks: to tempt and corrupt alchemists. Since then Sintanal has shown himself to be worthy of his title as "demon," as he tends to show more zeal and evil thought in his duties than some true demons do; he has also suffered wounds in his particular crusade against alchemy; once during a battle with his former master, nicknamed The Greek, part of his face was turned into gold. Since then he has sought out his master in an attempt to finish him.

Sintanal has a love/hate relationship with alchemy: on the one hand he totally hates it, but on the other, he uses it and his knowledge of it to corrupt and harm those who practice it. Sintanal is very kind and patient with his invokers and can grant knowledge of alchemy or magic, although in the

long run such knowledge brings ruin onto the summoner. He usually asks in return for them to harm or slander anyone who practices the *Arte Regio* correctly or some important alchemist. Sintanal prefers to be invoked by those who use alchemy only to gain wealth or power, shunning the company of philosophers (who, on the other hand, rarely invoke him…). The appearance of Sintanal is similar to an *andrógino*: one half of his body is male and the other half female, with a pair of huge bat wings sprouting from his back. On the right side of his face, he has a large blemish. This stain is the part of his face transmuted into gold by the Greek.

STR: 14
AGI: 15
DEX: 18
VIT: 25
PER: 22
COM: 20
CUL: 25

Height: 1.85 *varas*
Weight: 180 lbs.
RR: 0%
IRR: 225%

Protection: Magic Aura (5 Protection Points).

Weapons: Claws 70% 1D6+1D3+Vitriol.

Skills: Alchemy 175%, Astrology 160%, Magical Knowledge 145%, Mineral Knowledge 150%, Teach 99%.

Spells: Knows all spells.

Special Powers:

- **Vitriol:** Sintanal can exude a virulent acid at will, capable of melting and consuming metal, flesh, and bones. If he successfully makes a claw attack while exuding the vitriol, it does 1D3 damage to the target each round for 1D8 rounds. He is immune to his own vitriol, of course.

Hellspawn

A series of creatures, born in the pits of Hell, that sometimes appear on Earth; accompanying a minor or elemental demon, serving some Devil worshiper, or simply lurking around places that have been damned.

Alibantes

Souls of those murdered or killed in combat, who seek revenge by harassing their killers (every soul that becomes an *alibante* is eternally condemned to Hell, arriving there sooner or later). An *alibante* is only be visible (and audible) to its killer, and while it can't do any physical or magical damage to its victim, it can torment them, appearing to them (with the consequent IRR gain) or insinuating itself in their dreams in the form of nightmare, preventing nocturnal rest.

In terms of play, a character can become an *alibante* if they sincerely desire it and if, at the time of death (it must be at the hands of another person), they make a roll using their Concentration Points as a percentage (Luck is not allowed). The GM may give a bonus of up to +25% on the roll, depending on the circumstances.

An *alibante*, being an *ánima errante*, lacks physical characteristics, having only the RR and IRR that it had in life. It can't possess bodies but, like a spirit, it is invulnerable to anything other than an *Expulsion* spell or certain rituals of faith, such as *Exorcism*.

Special Powers:

- **Nightmares:** An *alibante* can insert itself into human dreams to cause horrendous nightmares. The victim will lose 1 point of each of their main characteristics daily until they die, although they are entitled to a daily RR roll to prevent the loss. The victim may also sleep peacefully if placed under the effects of a *Restful Sleep* spell every night before bed, but will only be permanently rid of his personal ghosts with an *Expulsion* spell or the ritual of *Exorcism*.

Andróginos

Lucifer wanted to create human life in the same way as God, but failed in his experiment and produced these Hellspawn. Despite being a failure, *andróginos* are used by Lucifer to perform simple missions among men or, more frequently, accompany Hell's human agents as servants.

The right side of the *andrógino's* body is male and left side female. The symmetry is so perfect that it grows a mustache and beard only on the right side, and has a turgid breast on the left side. They have both penis and vagina, and can father a child with themselves. When they have to deal with humans, they usually cloak their whole body, especially their faces. In Hell or the strongholds of devil worshipers, however, they prefer to go naked.

STR: 25/30
AGI: 5/10
DEX: 25/30
VIT: 30/35
PER: 15/20
COM: 1
CUL: 1/5

Height: 1.75 *varas*
Weight: 140 lbs.
RR: 0%
IRR: 150%

Protection: They can wear any type of armor or protection.

Weapons: They can handle any type of weapon with a minimum percentage of 50%.

Skills: Discovery 75%, Dodge 40%, Listen 90%.

Spells: None.

Special Powers:

- **Indifferent to Pain:** An *andrógino* never falls unconscious from the wounds it suffers, or shows the slightest reaction to pain. It automatically dies when it reaches 0 Life Points, decomposing in mere minutes. Because of its special nature, an *andrógino* doesn't benefit from medical care, even the Heal skill.

Astomori

Humanoid, almost human, the *astomori* are apparently brothers of the *andróginos* and products of the same experiments of Lucifer. Their distinctive feature is the complete lack a mouth; they communicate with their masters and each other mentally, since they have the power to send thoughts to other minds while simultaneously reading those minds. They are unable to emit any kind of sound and feed exclusively on odors.

In Hell the *astomori* are servants of the great demons, usually as specialized servants and butlers. Because of their telepathic faculties, they are often assigned to human agents performing very special tasks.

STR: 5/10
AGI: 15/20
DEX: 25/30
VIT: 25/30
PER: 20/25
COM: 0
CUL: 10/15

Height: 1.90 *varas*
Weight: 150 lbs.
RR: 0%
IRR: 175%

Protection: None.

Weapons: None.

Skills: Servant 99%.

Spells: None.

Special Powers:

- **Telepathy:** *Astomori* can communicate with all whom they encounter, reading their minds and sending them thoughts.

Bafometos

These little beings — who some say were worshiped by the Templars — lack body and limbs: they only a large round head with two large eyes, a large mouth, and two pairs of feet, whose ankles sprout from beneath their chins. One pair of feet face forward and the other backwards so that, in case of a hasty retreat, they do not need to turn around (unless they want to see where they are going). The most characteristic feature of the *bafometos*, however, is their mouth, in which they

harbor three rows of very sharp teeth. For this reason, though they are not very intelligent, they are highly regarded as guardians by goetic magicians.

STR: 20/25
AGI: 5/10
DEX: 0
VIT: 20/25
PER: 13/20
COM: 0
CUL: 5/7

Height: 0.5 *varas*
Weight: 10 lbs.
RR: 0%
IRR: 125%

Protection: Thick skin (5 points of Protection).

Weapons: Bite 65% (1D10+2D6).

Skills: Listen 35%, Run 25%, Stealth 40%.

Spells: None.

Special Powers:

None.

Bebrices

Gigantic humanoid-looking creatures with a single eye on their foreheads, whose bodies are completely covered in thick brown hair. Wild and undisciplined, the *bebrices* live in complete anarchy in the valley of Solitude (Barbatos' old fief) and only bow their heads to Abigor, whom they admire for his ferocity and frequently accompany to Earth in his bloodthirsty expeditions of destruction.

STR: 30/35
AGI: 10/15
DEX: 5
VIT: 35/40
PER: 10/12
COM: 1
CUL: 1

Height: 4.30 *varas*
Weight: 700 lbs.
RR: 0%
IRR: 150%

Protection: Thick hair (2 Protection points).

Weapons: *Clava* 40% (1D6+4D6).

Skills: None in particular.

Spells: None.

Special Powers:

- **Combat fury:** If a *bebriz* rolls a blunder when launching an attack, it goes completely mad, attacking friends and enemies without distinction.
- **Horrid Vision:** Anyone who sees a *bebriz* must make a Temperance roll: if they fail, they'll try to flee by any means.

Belaam

Disembodied beings with the appearance of dark, hazy fog; born of lust and frustrated carnal desire. They sexually assault the kind of lonely women who don't normally sleep with men. A *belaam* always appears alone and rages terribly if they find opposition to their desires.

STR: 18/22
AGI: 15/20
DEX: 20/25
VIT: 18/20
PER: 15/20
COM: 0
CUL: 0

Height: Not applicable
Weight: Not applicable
RR: 0%
IRR: 150%

Protection: Consult the Special Powers.

Weapons: *Pelea* 65% (1D6+1D3).

Skills: Throw 45%, Brawl 40%.

Spells: *Carnal Desire, Cursed Dwelling, Soul of the Statue.*

Special Powers:

- **Earthly Vulnerability:** A *belaam* can only be injured if its attacker stays in direct contact with the earth (either by being barefoot or having his hand resting on a rock or a wall that in turn rests on earth). It doesn't matter if the attack is magic or physical.

Blemys

Headless humanoids with eyes, nose and mouth in the center of their chest. They have no ears, so they are totally deaf. Apparently distantly related to the *bafometos*, as they have never been seen fighting each other. In addition, like *bafometos*, they are usually servants to goetic magicians, although sometimes they are seen alone roaming solitary or cursed places.

A *blemys* feeds exclusively on raw meat and doesn't spurn human flesh. They are strong, fearsome and reasonably intelligent, making them dangerous enemies. Their only weakness is that splendidly performed music temporarily paralyzes them (the reason for this is inexplicable, since as we have said, they have no ears and are totally deaf).

STR: 15/20
AGI: 15/20
DEX: 15/20
VIT: 35/40
PER: 5/10
COM: 1
CUL: 5/10

Height: 1.85 *varas*
Weight: 190 lbs.
RR: 0%
IRR: 125%

Protection: None.

Weapons: Bite 50% (1D10+1D6). They can handle any weapon, with a percentage between 50% and 75%.

Skills: Discovery 40%, Dodge 65%.

Spells: None.

Special Powers:

None.

Brucolacos

Demonic humanoids who change form between night and day. In the light of the sun they appear to be normal people; but in the evening they take on hellish form, their body covered with thick red hair, claws on their hands and feet, fangs in their mouth, and twisted horns on their foreheads. They must kill someone and drink their blood before the dawn or else remain forever in this monstrous form.

There are those who claim that they are the product of the union between *íncubus* and *strigas*, others assert that they are children of witches or women of licentious morality. Equally it is said that they extract the ability to take on human form from the human blood they drink. Be that as it may, they like the company of people, living in large cities or villages whenever they can.

STR: 20/25
AGI: 10/15
DEX: 10/15
VIT: 20/25
PER: 30/35
COM: 5/7
CUL: 5/10

Height: 1.85 *varas*
Weight: 156 lbs.
RR: 0%
IRR: 150%

Protection: In human form: they may wear any armor; in demon form: red hair and thick skin (5 Protection points).

Weapons: In human form: any. In demon form: Bite 75% (1D8+2D6), Claws 50% (1D6+2D6).

Skills: Discovery 75%, Dodge 75%, Jump 90%, Track 90%.

Spells: It's very difficult for *brucolacos* to use magic, but not impossible.

Special Powers:

- **Metamorphosis:** The previously mentioned transformation from human form to demon. Anyone witnessing the transformation must pass a Temperance roll or be paralyzed by terror (they can repeat the roll every round until they succeed).

Cinocéfalos

Beings with a man's body and a beast's head; usually goat, although others are possible (eagle, bull, fox, lion, etc.). They are always found in desolate and deserted areas, *dejadas de la mano de Dios* ("out of God's hand"), such as those seen by Marco Polo on his trips to Cathay. They suffer frequent spasms of fury, during which they are capable of destroying every living being that crosses their path and are only appeased by alcohol and sex. Some have actually managed to get a *cinocéfalo* drunk and capture it, but the beast does not usually take long to die in captivity.

Women who have sexual intercourse with a *cinocéfalo* are very likely (about 99%) to become pregnant. The baby is born as a normal human being, but around the age of six it begins to develop a series of deformities that end up turning it into a monster.

STR: 25/30
AGI: 25/30
DEX: 10/12
VIT: 25/30
PER: 30/35
COM: 1
CUL: 1

Height: 1.55 *varas*
Weight: 90 lbs.
RR: 0%
IRR: 150%

Protection: Thick skin (1 Protection point).

Weapons: Talons 65% (1D8+3D6).

Skills: Climb 90%, Dodge 80%, Jump 75%, Stealth 50%.

Spells: None.

Special Powers:

- **Fury:** In certain circumstances, especially if they are enraged, they go berserk and lash out at any creature near them, whether friend or foe. The outburst lasts until they die, no one near them is alive, or they calm down (see below). They feel no pain (they can't be knocked unconscious due to wounds nor lose their damage bonus) during the fury.
- **Vulnerable to Alcohol and Sex:** A *cinocéfalo* will calm instantly if you get them to drink some liquor or lie with a woman, even if it was in a state of fury.

Desterrados

A *desterrado* is a demon who has been expelled from Hell for not fulfilling his duties. When the *Embrace of Darkness* spell is cast, Balachia chooses an appropriate demon from his blacklist and sends him to possess the body of the magician. From that moment on they are normal human beings, able to grow old, ill and die, with the following peculiarities:

- Their current IRR is halved, and they can't exceed 200 in IRR.
- They remain vulnerable to the rituals of faith used against them (they are still demons).
- Their characteristics are those of their human host, but they may make a roll for each primary characteristic with a multiplier of x1; if successful, they increase that characteristic +1D6 points and increase their IRR by +1D10 (without going over 200, as we said before).
- Their skills remain the same, although from this moment on they can learn new ones or improve those they already know.
- They retain the spells they know and can learn new ones. They still do not need components to cast them; and if they use components they gain a +25% modifier on the casting roll.
- If it dies, the *desterrado* becomes an *ánima errante*, who can return to life if it possesses a mortal who has used an *Call the Spirit* spell, or who has said the *desterrado's* name aloud and passes an (involuntary) IRR roll. This is why many *desterrados* write their names in books or on their

belongings (jewelry, weapons, etc.), in the hope that some unwary fool reads its name aloud after its death. However, to avoid death, many resort to spells such *Elixir of Life*, *Longevity*, or *Upiro's Blood*.

- They may have children, but their children will always be Hellspawn: according to the *desterrado's* degree of evil, they may be more or less "human".
- The relations of the *desterrado* with the infernal powers are strained, at best. Demons despise them (even the *lutines*), so any Eloquence roll between a *desterrado* and a demon has a penalty (usually between –25% and –50%).

Most *desterrados* try to regain their status by performing all sorts of evils or the *Embrace of Darkness* spell (if they can learn it); some take it philosophically and try to live as mortals do, or even work to redeem themselves completely and return to Heaven, which is even more difficult than returning to Hell.

Diablillos

Small, dark, buzzing, demonic creatures with large ears, related to the *lutines*, called "small demons" in Galicia. They are malefic spirits endowed with a physical body thanks to magic and, like the *lutín* and the *maridillo*, are pressed into the service of goetic magicians, whom they pretend to obey blindly, while they reserve their true loyalty to Hell.

Because of its small size, the *diablillo* can be accommodated anywhere, from a bag to a wooden or metal box. Unfortunately, they give off a foul, penetrating stench that permeates the body and clothes of their "master"; which is a small disadvantage to be endured to gain the power to create ointments or potions without needing components, like an irrational creature.

There are those who claim that many *diablillos* are the souls of the magician's dead enemies who now serve him simply for revenge, seeking his doom and punishing him at times (see *Special Powers*). What is certain is that, like the *maridillo*, the *diablillo* refuses to aid his master in any good deeds, although it won't abandon him, as *lutines* do.

STR: 1
AGI: 10/15
DEX: 10/15
VIT: 3/7
PER: 20
COM: 0
CUL: 5/10

Height: 0.1 ft.
Weight: 1 oz.
RR: 0%
IRR: 125%

Protection: None.

Weapons: None.

Skills: None (they sleep most of the time).

Spells: None.

Special Powers:

- **Irrational Aura:** Anyone carrying a *diablillo* on their person can create *ungentum* and *potio* spells without components, as if they were an irrational creature.
- **Revenge:** The legends are correct; *diablillos* are indeed the souls of the magician's dead enemies that now serve him; which, by the way, is something he does not have to know. If the *diablillo's* "master" ever gets a double (11, 22, 33, etc.) while casting a spell without components, a Hellspawn appears in a cloud of sulfur and attacks him in the next round. It only disappears when either the creature or the magician dies. The type of creature varies according to the double obtained on the dice:
  - † 11, 22, 33 or 44: An armed *Andrógino* with a sword.
  - † 55 or 66: A *Streghe*.
  - † 77 or 88: A *Brucolaco*.
  - † 99 or 00: A *Cinocéfalo*.

Dragones

Dragon

Dragones are born from eggs laid by a giant snake called *Ganga Gramma* — Astaroth's favorite pet — which has its residence in the cursed islets of the Sea of Flames. These reddish eggs are the size of pigeon eggs, and are distributed all over the world by thousands of various infernal beings. However, very few ever hatch, since they only hatch after incubating under solar heat for more than a hundred years.

If an egg hatches, a snake no bigger than a water snake emerges, which grows slowly but steadily. During its first five years of existence it is very vulnerable and practically any animal can devour it, but over the years the snake acquires respectable proportions (up to 12 *varas* in length, sometimes more; some of the greatest are capable of swallowing a horse and its rider in a single bite). Eventually the giant snake curls up and sleeps for an undefined period of time, during which it becomes a *dragón*: it develops four legs to move its imposing mass better, the skin on its back hardens, bony spines sprout all over its body and its head changes shape. In addition, it acquires the ability to spout sulfur fumes and fire from its mouth. What it doesn't do is grow wings; the popular belief that claims that dragons can fly is false.

Dragones continue to grow until, unable to bear their enormous weight, their paws break and atrophy. They crawl as best they can to the sea, where a new mutation takes place, transforming them into *serpientes marinas* (sea serpents). Legs become fins and they lose the ability to spew sulfur and fire, though in return they can reach monstrous proportions. Once in the sea, the *serpientes* swim to the *Mare Tenebrosum* (Atlantic Ocean) and, since none have ever been seen beyond the Straits of Gibraltar, some think that they go there to die, plunging into the Abyss at the End of the World.

As is easily deduced, there are very few dragons in the world and, as far as is known, none on the Iberian Peninsula.

Below are the dragon's characteristics in its three phases: as Giant Snake, as Dragon, and as Sea Serpent.

Serpiente Gigante

Giant Snake

STR: 30/35 **Height:** Between 5 and 12 *varas*
AGI: 5/10 **Weight:** Between 800 and 3,000 lbs.
DEX: 0 **RR:** 0%
VIT: 35/40 **IRR:** 100%
PER: 10/15
COM: 0
CUL: 0

Protection: Scales (1 point Protection).

Weapons: Coils 40% (2D10 per round).

Skills: Stealth 40%.

Spells: None.

Special Powers:

None.

Dragón

Dragon

STR: 45/50 **Height:** Between 20 and 50 *varas*.
AGI: 10/15 **Weight:** Between 16,000 and 50,000 lbs.
DEX: 0 **RR:** 0%
VIT: 60/75 **IRR:** 250%
PER: 5/10
COM: 0
CUL: 0

Protection: Scaly skin (15 Protection points).

Weapons: Bite 75% (2D8+6D6), Breathe Fire 60% (3D10+2D6+1).

Skills: Discovery 45%.

Spells: None.

Special Powers:

- **Breath Fire:** They may spit fire through their jaws (see *Weapons*).
- **Frightful Vision:** Contemplating a *dragón* forces a Temperance roll, and the character will flee as quickly as possible if it fails.

Serpiente Marina

Sea Serpent

STR: 45/50 **Height:** Between 100 and 500 *varas*
AGI: 30/35 **Weight:** Over 500,000 pounds
DEX: 0 **RR:** 0%
VIT: 60/75 **IRR:** 400%
PER: 1/5
COM: 0
CUL: 0

Protection: Scaly skin (10 Protection points).

Weapons: Bite 75% (2D8+6D6).

Skills: Discovery 15%.

Spells: None.

Special Powers:

- **Blind:** Sea serpents are almost blind, so it is possible (luckily) to pass by them in a ship without being attacked.
- **Air Breathing Creature:** Contrary to what one might think, sea serpents do not breathe underwater. However, they can stay down for days.

Endiagros

The traditional enemies of heroes, these infernal monsters are part man, part beast. Their appearance is very similar to the *cinocéfalos* and they can be confused with them. Scholars argue about their provenance; some think that they are a type of Hellspawn, while others credit their creation as the fruit of Lilith's unnatural copulation with various different wild beasts after being spurned by Adam. Be that as it may, no one has ever seen two similar *endiagros*, though they are all equally ferocious and cruel. They hate the human race and kill every man and woman they come across.

The endiagros' characteristics and skills vary depending on the exact form they have. Obviously they aren't be able to fly if they don't have wings, they can't peck if they don't have a beak, and they can't use weapons if they don't have hands.

STR: 30/35 **Height:** Between 1.5 and 2 *varas*
AGI: 10/12 **Weight:** Between 120 and 200 lbs.
DEX: 0/5 **RR:** 0%
VIT: 15/20 **IRR:** 175%
PER: 15/20
COM: 1
CUL: 1

Protection: Thick skin (1 Protection point).

Weapons: Depending on their form they may use Claws 40% (1D8+3D6), Bite 50% (2D6+1D4), Peck 50% (2D6), or any human weapon 60%.

Skills: Discovery 65%, Run/Fly 45%.

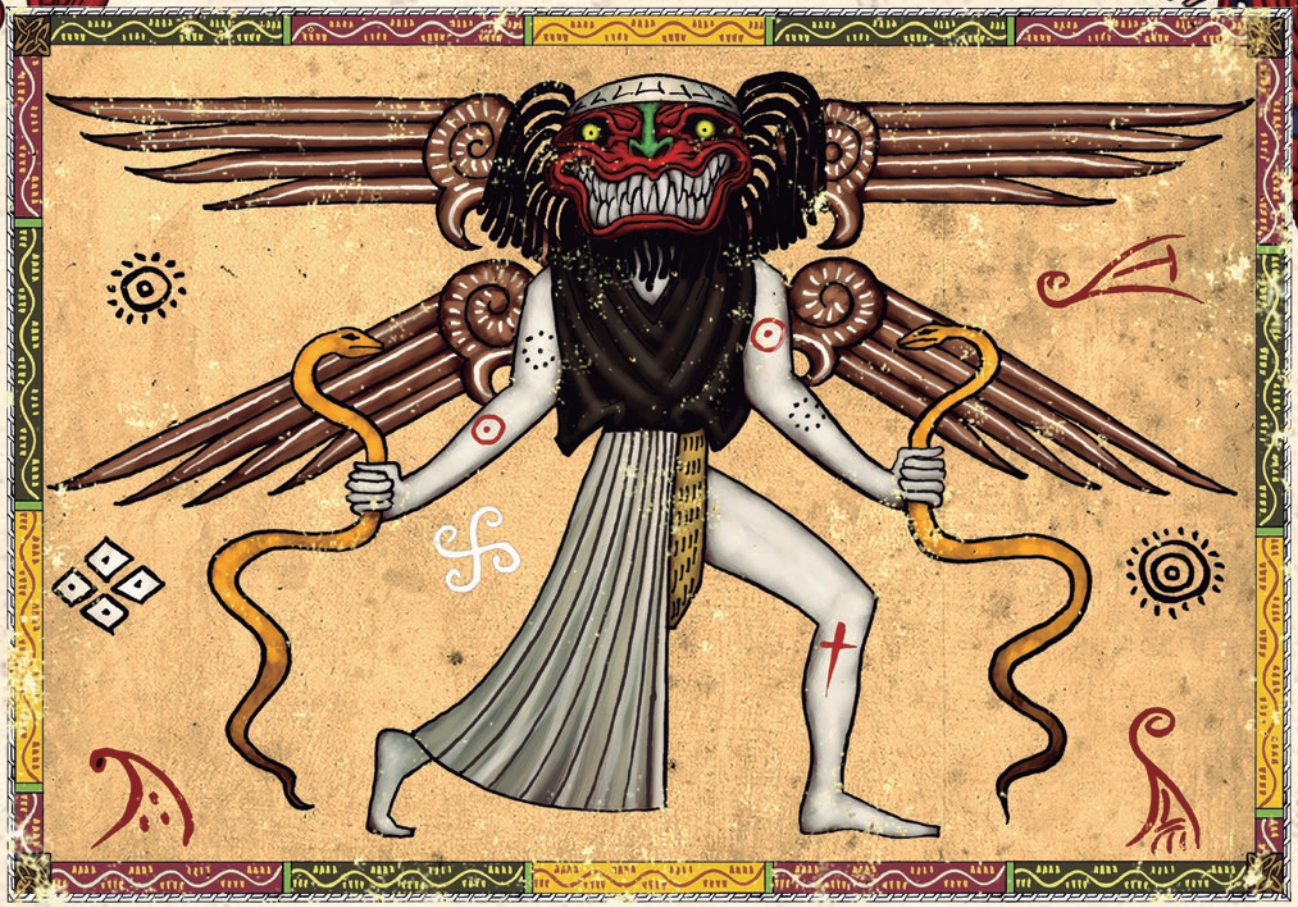
Spells: None.

Special Powers:

None.

Gorgonas

Frightful beings, in whose bodies are imprisoned the crazed souls of women who led a sinful existence, given to the pleasures of the flesh and the care of the body instead of their souls. They have such a horrible appearance that anyone who catches their eye is immediately turned into stone. They tend to wander crazily through Hell, although a small group are in Nergal's service.



STR: 10/15
AGI: 10/15
DEX: 12/15
VIT: 15/20
PER: 30/35
COM: 0
CUL: 5/10

Height: 2 *varas*
Weight: 180 lbs.
RR: 0%
IRR: 180%

Protection: Thick skin (5 points of Protection).

Weapons: None.

Skills: Discover 90%, Listen 75%, Stealth 60%.

Spells: None.

Special Powers:

- **Gaze:** Anyone who looks in the eyes of a *gorgona* is turned to stone and dies. If a character knows about this power, they can guard against it by lowering their eyes; to do so they must win the Initiative roll, and any attack or defense against the *gorgona* has a –35% penalty.

Kraken

Born in the Abyss at the End of the World, *kraken* live in the *Mare Tenebrosum* (Atlantic Ocean), feeding on drowned corpses; they very rarely enter the Mediterranean Sea. Their body is gelatinous and whitish, with a multitude of tentacles with which they can enwrap entire ships and sink them into the depths.

STR: 30/35
AGI: 15/20
DEX: 0
VIT: 35/40
PER: 15/20
COM: 0
CUL: 0

Height: Between 10 and 25 *varas*
Weight: More than 50,000 lbs.
RR: 0%
IRR: 225%

Protection: Thick skin (5 points of Protection).

Weapons: Hit with tentacle 60%(5D6), Wrap with tentacle 50% (2D6 per round).

Skills: Discovery 75%.

Spells: None.

Special Powers:

- **Tentacles:** A *kraken* uses its multiple tentacles to attack and capture prey. The tentacles have no armor (they are not covered by thick skin) and can be cut off if they take 20 or more DPs each, but it only counts as 10% of the creature's Life Points total.

Leviatánes

A *leviatán* is a sea monsters of gigantic proportions, with a huge mouth capable of swallowing an entire ship. It has the ability to hide its form, appearing as an islet or a small, smooth reef, attracting unknowing castaways and ships; then, opening its jaws, it devours them, swallowing them whole. It has a fountain of fire and sulfur in the center of its back, which constantly spews forth filth. Unlike the other fish of the sea, it has no scales and its body is covered with a soft gray leather.

Some attribute the *leviatán* with the ability to create and control storms at whim. Others assert that it was a *leviatán* that swallowed the prophet Jonah (*Book of Jonah* 1:17) and that, because it obeyed God and released Jonah, Satan expelled the *leviatánes* from Hell and exiled them to the northern end of the world, where they say that the water turns to stone. Whether it is true or not, what is true is that a *leviatán* has never been seen in southern waters.

STR: 40/45
AGI: 5/10
DEX: 0
VIT: 40/45
PER: 10/15
COM: 0
CUL: 0

Height: Between 25 and 30 *varas*
Weight: Over 200,000 lbs.
RR: 0%
IRR: 115%

Protection: Thick skin (10 Protection points).

Weapons: Ram ship 45% (1D10+6D6).

Skills: Discovery 45%, Dodge 40%.

Spells: None.

Special Powers:

- **Climate Control:** Some *leviatánes* can control the weather at will, unleashing terrible storms or calming the most indomitable seas.

Lutines

Diablillos created by black magic with the *Spawn Lutín* spell. Although in theory it serves its creator, its real master is the demon Agaliaretph, and the *lutín* tries to ruin its creator if they stray from the path of evil.

A lutín is a very small, completely mute, humanoid-looking being. It is black in color, with a strange yellowish eye (much like a cat's eye) in the center of its face which shines in the dark to let the *lutín* see. They are intelligent and very vivacious.

STR: 1
AGI: 15/20
DEX: 10/13
VIT: 5/7
PER: 25/30
COM: 0
CUL: 15/20

Height: 0.1 ft.
Weight: 1 oz.
RR: 0%
IRR: 115%

Protection: None.

Weapons: None.

Skills: Dodge 75%, Listen 90%.

Spells: 1D6+2 black magic spells.

Special Powers:

None.

Maridillos

For some reason that escapes human knowledge, black magicians and *brujas* in parts of Navarre can receive a toad-like creature from the Devil's hands. It looks like it's made of different-colored velvet, and can speak and communicate with its master to tell him when he should participate in the next *aquelarre*; serving him any way it can, similar to a *lutín* or *diablillo*. In addition, it gives brujas a type of spit with which they make the ointment that allows them to fly (see the spell *Wings of the Evil One*).

The *maridillo* also has the power to shrink people, a power that it uses so that its master can enter or leave through key holes or cracks in a door. In exchange for all this, the master must give it food and drink and, if he has a mistress, she should also breastfeed the *maridillo* as if it were her own baby.

Of course, as happens with the *lutines* or *diablillos* and other gifts from Hell, the *maridillos* know very well that their true master is the Devil, and refuse to obey the orders of the "master" they are serving if he opposes the diabolical designs.

STR: 1
AGI: 15/20
DEX: 0
VIT: 5/10
PER: 15/20
COM: 5/10
CUL: 20/25

Height: 1 foot
Weight: One half pound
RR: 0%
IRR: 150%

Protection: None.

Weapons: None.

Skills: Alchemy 65%, Animal Knowledge 80%, Astrology 99%, Magical Knowledge 95%, Mineral Knowledge 90%, Plant Knowledge 70%, Teach 50%, Legends 75%.

Spells: None.

Special Powers:

- **Change Size:** A *maridillo* can reduce a person to one tenth of their normal size. If this transformation is not voluntary, the victim is entitled to an RR roll to prevent it. The process takes 1D4 rounds, during which the victim or target can't do anything. If it is involuntary, the victim spends that time writhing in pain. When finished, the physical characteristics of the character (STR, AGI, and DEX), their height and weight are reduced to 10% of their original value (rounding down). The transformation will last until the *maridillo* ends it or the target dies.

Marimpenas

According to the legends, girls called *enfermas del mal de amores* ("ill from lovesickness") are seduced by the demon Surgat's promises, and when they die they are transformed into stone during the day and diabolical creatures at night. They appear as beautiful women, causing men fall in love with them and, drawing them to secluded places, they have sex. In the middle of the act they embrace their partner with such force that they break his bones, so that the unfortunate man perishes in sin, without confession, sending their souls straight to Hell.

STR: 30/35
AGI: 10/12
DEX: 15/20
VIT: 15/20
PER: 10/15
COM: 15/20
CUL: 5/10

Height: 1.65 *varas*
Weight: 140 lbs.
RR: 0%
IRR: 175%

Protection: Thick skin (2 Protection points).

Weapons: *Pelea* (Hug) 95% (1D3+4D6).

Skills: Seduction 95%.

Spells: None.

Special Powers:

None.

Meliades

Female spirits that live in the heart of dried-out or dead trees in cemeteries, cursed places, or the depths of the forests. Their origin is not certain, although they are believed to be related to the *sucubós*, *strigas* and, above all, the *lamias*. The meliades appear as beautiful women, with cats' eyes, greenish skin, clawed hands and fangs in their mouths. They usually seduce lonely travelers with their spells, to devour them while they make love.

STR: 15/20
AGI: 25/30
DEX: 15/20
VIT: 15/20
PER: 20/25
COM: 5/7
CUL: 5/10

Height: 1.50 *varas*
Weight: 90 lbs.
RR: 0%
IRR: 150%

Protection: None.

Weapons: Claws 60% (1D8+1D6), Bite 45% (1D10+1D6).

Skills: Stealth 90%, Dodge 80%.

Spells: they can know as many spells as their Culture points, although one must be Seduction Powder.

Special Powers:

- **Arboreal Fusion:** The *meliade* is capable of merging into the tree where it lives. If the tree is felled, the *meliade* dies.

Mengue

The *mengue* are bodiless *diablillos* that, by Lucifer's will, enter into the body that its master wishes, possessing the person in question. This possession is not total. The victim is still aware of their actions, but if they refuse to obey the orders of the mengue it tortures them to death. An especially prominent satanic worshiper may also have several of these *diablillos* at his command.

The physical characteristics of the mengue depend on the body they possess.

RR: 0%

IRR: 450%

Weapons: Torture the possessed body (1D4).

Skills: Torture 80%.

Spells: None.

Special Powers:

- **Possess Body:** If a *mengue* attempts to possess a person's body, the person makes an RR roll to prevent it. If they fail, the *mengue* enters their body and can torture them to force them to obey its orders. To check if the victim yields to such blackmail, roll the *mengue's* Torture vs. the victim's Temperance.

Meigas

These diabolical women are the fruit of the union between Agaliaretph and a witch and, although they have a human appearance, they often have features that identify them with their father, such as claws instead of hands, goat's legs, fangs, hairy pointed ears, or cat's eyes. They age rapidly, soon becoming old, disgusting crones, but they are extraordinarily long lived, living up to 400 years.

Some of these daughters of Agaliaretph do not have the monstrous traits that mark their sisters, but instead feed on human blood to survive. In Galicia they are known as *meigas xuxonas* (as opposed to the *meigas bruxas*, who do have those features), and prowl around ruins and old hill forts, pretending to be enchanted to lure men into their lair, or live together with men to feed on their blood until they are consumed. Some *meigas* become so feared and powerful that they can feed directly on their slaves, while others live hidden and persecuted, settling for attacking solitary travelers or occasionally entering a houses to suck the blood from children.

Meiga Bruxa

STR: 20/25
AGI: 5/10
DEX: 10/15
VIT: 25/35
PER: 5/7
COM: 2/5
CUL: 20/25

Height: 1.30/1.40 *varas*
Weight: 80/90 lbs.
RR: 0%
IRR: 125/150%

Protection: None.

Weapons: None.

Skills: Alchemy 60%, Astrology 75%, Empathy 35%, Magical Knowledge 75%.

Spells: A meiga bruxa can know and use any kind of spell.

Special Powers:

- **Summon the Father:** A *meiga bruxa* has the power to summon Agaliaretph just by pronouncing his name, but it is something that they can only do so once in their long lifetime, so they only resort to this at some especially critical time.

Meiga Xuxona

STR: 18/22
AGI: 10/15
DEX: 10/15
VIT: 20/25
PER: 5/10
COM: 10/15
CUL: 15/20

Height: 1.50 varas
Weight: 110 lbs.
RR: 0%
IRR: 110%

Protection: None.

Weapons: 45% Bite (1D4, +1D8 per suck).

Skills: Disguise 75%, Eloquence 80%, Stealth 75%, Track 60%.

Spells: *Binding of Desire, Cloak of Shadows, Discord, Domination, Malediction, Seduction Powder, Silcharde's Chain, Virility Medallion.*

Special Powers:

- **Bite:** A *meiga xuxona* who succeeds in biting her opponent may suck its blood, causing an automatic 1D8 LP loss for each combat action (not round), until the victim faints.

Meri'im

Male demonic spirits of lust, which some claim to be sons of Lilith and therefore brothers to the *lilim*, while others claim they are one of God's unfinished works as night fell of the sixth day, like the *anakim*. Be that as it may, the *Midrás* asserts that, after Abel's death, the *meri'im* lay at night with the sleeping Eve to conceive demons in her womb, while the *lilim* did the same with Adam, so populating the Abyss.

The *meri'im* are invisible and have the power to provoke deep sleep, both in the women whom they seduce and the husbands or lovers who lie by their side. They always perform the sex act immediately after the lover finishes, perverting their semen and causing it to beget a deformed being. With luck, the woman will give birth to a crippled child; but usually it will be a *sátiro*, a *cinocéfalo*, a *lamia*, a *sciópodo*, or something even worse.

However, the "work" of the *meri'im* is not without danger. If they try to lie with a woman who is virtuous and free from sin, they'll be destroyed forever.

STR: 15/20
AGI: 15/20
DEX: 20/25
VIT: 20/25
PER: 15/20
COM: 10/15
CUL: 15/20

Height: 1.75 *varas*
Weight: 140 lbs.
RR: 0%
IRR: 175%

Protection: None.

Weapons: None.

Skills: Eloquence 75%, Seduction 95%.

Spells: *Seduction Powder, Virility Medallion, Silcharde's Chain.*

Special Powers:

- **Invisibility:** Works similar to the *Cloak of Shadows* spell.
- **Provoke Deep Sleep:** Only works on those who are already asleep. Those affected by it can't wake up to anything for 1D3 hours, not even the most thunderous of noises. There is no RR roll to prevent this effect. But, on the other hand, it does not work against those who have failed (or have not wanted) to fall asleep.

Olocantos

Although born in the Wood of Suicides in Hell, it is possible to find them on Earth sometimes, if so ordered there by their lord and master, the demon Andrialfo. They have the appearance of large trees, but they move quickly thanks to their three legs (which, when at rest, are concealed as roots), attacking their victims with a retractable stinger that strikes quickly from the lower branches of the tree's crown. This stinger, which can reach up two to three *varas* in length and is always coated with a deadly poison, is also its way of feeding, since the *olocantos* keep their victims skewered on their stingers while they absorb their vital substances.

The *olocantos* and the *mandragoras* share a mutual, mortal hate.

STR: 35/40
AGI: 15/20
DEX: 0
VIT: 40/45
PER: 20/25
COM: 0
CUL: 0

Height: 4 *varas*
Weight: 2,600 lbs.
RR: 0%
IRR: 175%

Protection: Thick skin (7 Protection points).

Weapons: Stinger 65% (1D10+5D6+Poison).

Skills: Stealth 45%.

Spells: None.

Special Powers:

- **Poison Stinger:** Anyone who is injured by the *olocanto's* stinger must make a VIT x2 roll or stand paralyzed for 1D6 hours. If the *olocanto* keeps the stinger skewered in its victim, it will drain 1D10 VIT points automatically each round.

Peritio

Creatures with a deer's head and legs, and the body and wings of a large bird. Their plumage is of great beauty; some claim that it is very dark green, while others describe it as sky-blue. The shadow a peritio casts doesn't correspond to their figure, but to that of a normal human being; so, on this basis, there is speculation on whether the *peritios* are lost souls in purgatory, or are cursed by God or the Devil. What is certain is that they are great enemies of men, for as soon as they see one, they launch themselves fiercely upon them. Because of all of the above, the legend has it that if a *peritio* manages to kill a human being, the curse on them disappears and they are able to rest in peace.

In any case, normal weapons do not harm a *peritio*, and it only kills a single human being in combat. When it does, it wallows furiously in the human's blood, then vanishes, flying high into the sky. It is said that their only sustenance is dry land and that they live on a lost island in the middle of the *Mare Tenebrosum* (Atlantic Ocean).

STR: 10/12
AGI: 15/20
DEX: 0
VIT: 10/12
PER: 20/22
COM: 0
CUL: 0

Height: 1.70 *varas*
Weight: 400 lbs.
RR: 0%
IRR: 125%

Protection: Magic protection (they are immune to any kind of weapon that is not magical).

Weapons: Antler Charge 60% (1D6+1D6), Bite 45% (1D6+1D6).

Skills: Flying 45%.

Spells: None.

Special Powers:

- **Immunity:** See *Protection*.

Sciópodos

According to some, they are beings born in the cesspits of Hell to torment condemned souls, while others say they are from a failed experiment carried out by Lucifer, similar to the *andróginos*. The fact is that the *sciópodos* have an appearance that vaguely resembles human beings, although they only have one leg — as thick as two human legs fused together — with one giant foot and one arm, that grows in the center of their chest. They are stupid, and other demons usually use them as cattle, to feed their monsters. However, they have a very interesting quality: their high Irrationality makes them the ideal victims in sacrifices, able to take the place of human victims perfectly (in game play terms, anyone that sacrifices a *sciópodo* instead of a human as a spell component in a spell that the requires it gets a +25% bonus to the activation of that

spell). Unfortunately for goetic mages, it is very difficult to summon a *sciópodo* to Earth.

STR: 5/10 **Height:** 1.35 *varas*
AGI: 10/12 **Weight:** 40 lbs.
DEX: 5/7 **RR:** 0%
VIT: 10/15 **IRR:** 225%
PER: 10/15
COM: 1/3
CUL: 1

Protection: None.

Weapons: None.

Skills: Hop 99%.

Spells: None.

Special Powers:

None (except their usefulness as components in sacrifices).

Sirenas

Female demonic beings, related to *lamias*, *meliades*, and *strigas*, who have the upper body of a beautiful women, with a fish tail for their lower half. They feed on the corpses of sailors, whom they attract to reefs with their songs, causing their ships to wreck and flounder. *Sirenas* can see the future of a particular person — though they only reveal bad news — and they live forever unless they are injured, or fall in love with a human being; in which case they die after a week.

STR: 5/10 **Height:** 1.65 *varas*
AGI: 15/25 **Weight:** 110 lbs.
DEX: 5/10 **RR:** 0%
VIT: 12/15 **IRR:** 150%
PER: 30/35
COM: 30/35
CUL: 18/20

Protection: None.

Weapons: None.

Skills: Sing 99%, Stealth 65%, Swim 99%.

Spells: They know 1D6+2 spells, especially black magic ones.

Special Powers:

- **Hypnotic Song:** Any person unlucky enough to hear the melodious song of a *siren* must make an RR roll to avoid being hypnotized.

Streghe

These former human servants of Lucifer, who at first glance seem to be simply disgusting old women, enjoy a terrible power: they can transform themselves into hideously foul smelling, giant birds of prey, with a revolting appearance and even more unpleasant habits. They are man-eaters and can't swallow any food other than human flesh torn by their beaks from a still-living body. Their faces are masks of hatred and agony, and their breasts, curiously, are loaded with poisoned milk with which they breastfeed any child who is not being watched: children who die poisoned by *streghe* milk, and who have not yet been baptized, become *mengues*.

On moonless nights they fly along lonely roads, either in small groups or alone, in the hope of attacking some unwary traveler to capture and devour at their leisure. When they are very hungry they can become beautiful women, like the *súcubos*, and slip between the sheets of a man's bed to have sex with him. However, the one who "enjoys" himself with a *strega* won't live to tell the tale, because the creature kills him at orgasm, leaving a blood-drained corpse in the jumbled sheets.

STR: 20/25 **Height:** 1.60 *varas*
AGI: 10/15 **Weight:** 110 lbs.
DEX: 10/15 **RR:** 0%
VIT: 20/25 **IRR:** 200%
PER: 15/20
COM: 5/10
CUL: 20/25

Protection: None.

Weapons: Claws 45% (1D8+1D6), Spike 65% (1D6+1D4).

Skills: Alchemy 40%, Astrology 60%, Magical Knowledge 65%, Torture 45%.

Spells: None.

Special Powers:

- **Transformation:** As stated above, the *streghe* can become large birds of prey or beautiful women.
- **Poisoned Milk:** The poison that is stored in the breasts of a *strega* causes death if a VIT x1 roll fails, although they only give it to newborn children.
- **Mortal Coitus:** Anyone who lies with a *strega* is paralyzed while the coitus lasts, time that the *strega* uses to suck out their blood, killing the unhappy wretch when orgasm is reached.

Strigas

Demonic spirits of wickedness and revenge, *strigas* are born from the last drops of a murder victim's blood, and their purpose is to torment the condemned and bring about their destruction, thus casting them into the abyss of Hell. Although they can take any form, they normally appear as a half-woman half-beast, usually with wings, claws, and snakes on their hair.

STR: 25/30 **Height:** 2.30 *varas*
AGI: 15/20 **Weight:** 180 lbs.
DEX: 15/20 **RR:** 0%
VIT: 25/30 **IRR:** 115%
PER: 18/20
COM: 5/10
CUL: 5/10

Protection: Thick skin (7 Protection points).

Weapons: Claws 75% (1D8+2D6).

Skills: Discovery 90%, Fly 75%.

Spells: None.

Special Powers:

- **Corrosive Blood:** The blood of a *striga* is a corrosive poison, and it causes 2D6 DP if it comes into contact with skin.

Teraphimes

The teraphimes were created by the demon Nergal, who uses them as spies and guardians — sometimes lending them to his human worshipers — a job they do perfectly, for they look like normal statues. Despite having the power to see, hear and speak, they don't have the capacity for movement nor vital functions — they do not need to eat or breathe — because they are artificial beings. Additionally, they lack feelings or a sex life, and they maintain absolute fidelity to their master, making them impossible to bribe, although it is possible to deceive or to charm them.

STR: 0
AGI: 0
DEX: 0
VIT: 30/40
PER: 25/30
COM: 5
CUL: 15/20

Height: Variable
Weight: Variable
RR: 0%
IRR: 175%

Protection: None (even if they look like stone, the skin does not protect them).

Weapons: None.

Skills: Discovery 99%, Empathy 99%, Listen 99%.

Spells: None.

Special Powers:

- **Explosive Death:** A *teraphim* explodes when it reaches 0 Life Points, causing 5D6 DP to anyone within a 5-*vara* radius. For those farther away, this damage is reduced by 1D6 for every 2 *varas* of extra distance.

Demon Elementals

The last rung of the demonic hierarchy is occupied by these beings, derived from the four elements (earth, air, water and fire), to which lust and magic have been added. Created to serve their infernal superiors, they can be lent to humans who are Hell's instruments.

Gnomos

Elementary demonic entities of earth. They are small, chubby and sullen-looking creatures that live in underground palaces which are very difficult to access from the outside. They love to work metal and treasure riches. They can't bear sunlight, although they see very well in the dark, even if it is absolute. The gnomos are under Surgat's — the demon of riches — control.

STR: 35/40
AGI: 1/3
DEX: 25/30
VIT: 20/25
PER: 0/5
COM: 0
CUL: 25/30

Height: 0.8/1 *vara*
Weight: 160/180 lbs.
RR: 0%
IRR: 250/300%

Protection: Stone crust on their skin (3 Protection points).

Weapons: *Maza Pesada* 90% (1D6+5D6).

Skills: Craft 125%, Mineral Knowledge 95%.

Spells: They can know and use any spell from *vis prima* to *vis tertia*, in addition to the Transmutation of Metals spell.

Special Powers:

- **Earth Control:** A *gnomo* has the power to control 1 cubic *vara* of soil or stone, causing it to open or close, to fall if it is balanced, or secure it to a wall. This power is cumulative: that is, 10 *gnomos* can control up to 10 cubic *varas*.

Ígneos

Elemental demonic fire entities. They are humanoid in appearance, though permanently covered in flames. They are under Frimost's — the demon of destruction — control.

STR: 15/20
AGI: 25/30
DEX: 25/30
VIT: 10/15
PER: 15/20
COM: 0
CUL: 5/10

Height: 1.90/2.50 *varas*
Weight: None
RR: 0%
IRR: 300/350%

Protection: Magic Protection (can only be damaged with magic).

Weapons: Throw Fireballs 75% (3D6).

Skills: None.

Spells: None.

Special Powers:

- **Fire Control:** An *ígneo* has the power to create, control, and manipulate fire.

Íncubus and Súcubos

Demonic elemental entities of desire and lust. They take on the appearance of very handsome men and women, respectively. Their mission is to mingle with human beings and corrupt them, plunging them into lust. Making love to them is an indescribable experience of pleasure and pain, which leaves the victim spent and without strength. Although *súcubos* are sterile, *íncubus*, on the other hand, are incredibly fertile, always impregnating the human women with whom they lay. The fruit of their relationship are the *sátiros* (page 379). *Íncubus* and *súcubos* are under the control of Masabakes, the concubine of Hell and the demon of desire.

STR: 20/25
AGI: 15/20
DEX: 15/20
VIT: 20/25
PER: 10/15
COM: 5/10
CUL: 10/15

Height: 1.65/1.75 *varas*
Weight: 120/140 lbs.
RR: 0%
IRR: 200/250%

Protection: None.

Weapons: None.

Skills: Seduction 99%.

Spells: They can know and use all spells related to sex.

Special Powers:

None, Other than being inhumanly beautiful.

Ondinas

Elemental water demons that take the form of very beautiful women. Some *ondinas* are linked to a certain water source: a river or a lake; while others appear and disappear at will, but always in water. Sometimes they attract travelers to the water where they drown them, but it is also true that some fallen in love with a traveler, and have protected him for the rest of his life.

The *ondinas* are controlled by the demon Silcharde.

STR: 30/35
AGI: 30/35
DEX: 15/20
VIT: 10/15
PER: 5/10
COM: 0/5
CUL: 0/5

Height: 1.55/1.65 *varas*
Weight: Variable
RR: 0%
IRR: 300/350%

Protection: Magic protection (*Ondinas* are immune to non-magic weapons).

Weapons: None.

Skills: Seduction 90%.

Spells: None.

Special Powers:

- **Water Control:** An *ondina* has the power to control and manipulate water. This allows them to create mists, storms, or drown their enemies.

Silfos

Elemental air demons that do not have a definite physical form. The *silfos* are under the control of Guland.

STR: 40/50
AGI: 25/30
DEX: 15/20
VIT: 35/45
PER: 15/20
COM: 1/5
CUL: 15/20

Height: Variable
Weight: None
RR: 0%
IRR: 150/200%

Protection: Magic protection (*Silfos* are immune to non-magic weapons).

Weapons: None.

Skills: Discovery 75%.

Spells: They can know and use any kind of spell of up to *vis quinta*.

Special Powers:

- **Wind Control:** A *silfo* is able to create and control the wind, and lift up to 600 pounds of weight using it without problems.

Sombras

Demonic entities of darkness that take on the appearance of a great dark shadow, without defined features. They are under the control of the demon Agaliaretph.

STR: 15/20
AGI: 15/20
DEX: 20/25
VIT: 15/20
PER: 10/15
COM: 5/10
CUL: 15/30

Height: Variable
Weight: None
RR: 0%
IRR: 350/400%

Protection: Invulnerability (*Sombras* are invulnerable to all types of damage except magic and sunlight, which does 3D6 DP of exposure per round).

Weapons: None.

Skills: Alchemy 90%, Legends 95%, Magical Knowledge 99%.

Spells: They know all spells.

Special Powers:

- **Magic aptitude:** A *sombra* does not lose CP when casting spells. In addition, if it teaches a black magic spell to a human, it doesn't need to pass a Teach roll, although he must follow the other steps (see *Learning Spells*, page 159).

Consilium Arbitro: Names of Demon Elementals

A worshiper of a demon receives control over one or more demon elementals if he knows their names. Ideally, the Game Director should write down the characteristics and powers of the elemental, assigning him a name from the list below.

Gnomos:

- Anader
- Andrucos
- Aromos
- Caron
- Edorok
- Elerion
- Galak
- Flaxon
- Haronbrub
- Ilemlis
- Megalosin
- Miliom
- Notiser
- Rosaran
- Sakabin
- Sapason
- Saris
- Sermeot
- Sibolas

Ígneos:

- Acuar
- Aluph
- Enaia
- Habhi
- Hosen
- Iparcas
- Malutens
- Melamud
- Mermo
- Morel
- Mulach
- Nercamay
- Nilen
- Nuditon
- Poter
- Proxos
- Saraph
- Schabuach
- Tirana
- Traci

Íncubus:

- Asmiel
- Asturel
- Darmatus
- Elmis
- Emphatison
- Gerevil
- Gorilón
- Iaresin
- Imink
- Irminon
- Lomiol
- Nagid
- Nuthon
- Paraseh
- Pareth
- Plirok
- Tagnon
- Thanim
- Trapis

Ondinas:

- Aman
- Argilon
- Bahal
- Camal
- Darek
- Fagani
- Ginar
- Golenx
- Gonogin
- Gromenis
- Herg
- Ischigas
- Isiamon
- Kataron
- Nimerix
- Okiri
- Rax
- Rigios
- Schelagon
- Toxai

Sombras:

- Aklum
- Alcanor
- Amatia
- Belifares
- Carelena
- Dimirag
- Diralisen
- Dorak
- Elponen
- Ergamen
- Gotifan
- Igurin
- Ikunok
- Kemal
- Lamalon
- Lamarion
- Nimorup
- Pehor
- Ta-Chan

Silfos:

- Adon
- Asperim
- Badad
- Chuschi
- Cuelen
- Deccal
- Ekdulon
- Katini
- Mantiens
- Nogar
- Obedama
- Pachid
- Paker
- Pereuch
- Rachiar
- Sachel
- Sched
- Tasma
- Torfora

Súcubos:

- Aheron
- Astrega
- Edalike
- Geloma
- Gosecas
- Igarak
- Igilón
- Igis
- Iogión
- Kadolon
- Kilik
- Lirión
- Losimón
- Ogilen
- Parasur
- Plegit
- Ragaras
- Remoron
- Tarados
- Zaragil

Chapter X: Angelicum Natura

The Nature of Angels

Where you abandon the way to the Abyss and ascend the heavenly stairs, to contemplate and touch the full and all-powerful grace in the divine throne that is concealed behind the veils of life and death.

Revenge of the Heavenly Host

"You son of a bitch!" cried Recareda in a very unchristian way.

"But... what witchcraft have you unleashed?" Lope was surprised. Well, she had done something. His sight clouded, as if reality itself were changing. He saw the horizon shimmering like that of a boiling day, and the darkness began to bubble... things.

"The Devils' daughters have the power to summon their bastard father at the moment of death! And this one must be pure blood, for she has just done it!" replied the nun, trying to make her way to the exit. A being, half man half dog, cut her off, and she howled furiously: "Be gone!" as she drove a crucifix into the creature's face. The being howled in pain as its features dissolved.

Lope, meanwhile, did not know what to do. Ignotus smiled, advancing slowly toward the center of the room, oblivious of the monsters that were surrounding him and the few humans who, their minds still reasonably intact after witnessing so many wonders, tried to escape. A deep darkness, blacker than night itself, stretched out its spiraling smoke-like tendrils, groping about before it. Three seemingly female figures joined Ignotus, apparently to confront it. Lope did not need Micael's knowledge to realize that he was before great power, almost as old as time. He delayed, willing to stay and die with his mentor. But Ignotus, as if he sensed it, turned and with a strange smile said: "It is the end of my time and the beginning of yours. Go and live to fight another day!" And he drew the sword from his back.

It was as if the sun exploded inside the room.

Lope was blinded, like the many beasts, and he heard hisses and whispers. But he did not have any more time to wonder. Sister Recareda's iron hand grabbed him by the neck of his doublet, and dragged him (almost strangling him at the same time) toward the exit.

"What... what is that?"

"What is this, what is that! Shut up and fight! I'll tell you if we get out of this alive!"

It did not seem like an easy task. Few were the survivors who had managed to escape. Most had fallen under the claws and jaws of the infernal creatures who had come as the Lord of Darkness' entourage. Sister Recareda kept them at bay with her crucifix, her faith, and piss and vinegar (sorry, "righteous and holy wrath") if any came within reach of her staff. Lope covered her back with his sword, but even he could see that they would not last long... never before in his life had he needed a miracle so much.

And the miracle came.

Well, better said, a Bishop arrived.

Four warriors stormed into the room, attacking the demons from behind. They were armored with so many magical protections that the air around them seemed to sizzle. With insulting ease they reached the nun and the courtier, opening a way for them. To Lope's surprise, Sister Recareda did not seem overly pleased to see them.

"You! Anatema! What are you doing here?"

"I'm glad to see you too, sister," the man replied with a smile. "A Jew arrived at one of our shelters, and he told us what was happening. Our Senior Brother, Irshardarak, decided to send us... It seems that this time Ignotus has really gone and done it!" He stretched his neck a little and added with surprise: "Even the three witches have come! And that abomination at the back, that's not...?"

"Do you want to get us out of here already?" Recareda shouted at him. Crossing the threshold, the street seemed like another world. It appeared, to everyone's eyes, that the brothel was simply burning. The curious (and neighbors hoping that the fire would not spread) did not see (or did not want to see) the reality that Lope had lived.

"Even with the power of the three at his side, Ignotus will not survive. Very few things can stop a Lord of Hell... " said the Bishop, out of breath.

"Ignotus is not thinking of survival. He drew his sword." the nun grimly responded.

Lope blinked, and suddenly saw that they were not alone. There were at least a dozen or more human-looking creatures, two meters tall, with thin faces framed by long, flowing hair. They wore black robes, and all but one of them carried a glowing sword in their hands. They looked at Lope and his people, as if weighing a decision, and finally, without uttering a sound, ignored them and crossed the threshold.

"Who was that?" Lope stammered.

"Again with the questions..." Recareda grunted. The Bishop, on the other hand, was more sympathetic to the boy's ignorance.

"They are known as the *malache habbalah*. They are morally neutral; mercenaries of both Heaven and Hell. However, they are honorable, and do not change sides once they have accepted a job. But today they are here for something more personal... Their swords are death without remedy and, long ago, Ignotus stole one out of necessity. He has been sentenced to death ever since, but the Malaches could not detect him if he kept the sword in its scabbard, or if he took it out for only a short time. Now they will break through to him, taking out anything that gets in their way or opposes them, and they will kill him..."

"Knowing Ignotus, he will get them to destroy the whole infernal host before they catch him... but that will not stop Agaliaretph," murmured Sister Recareda.

"Have faith, sister, and think of the power of prayer," the so-called Bishop reproached her. "If this is Ignotus' last battle; and seeing as he is entangled against a demon of black magic, he will again invoke..."

The voice of the old warrior reached them with startling clarity:

"Samael, Venom of God! Help me one last time to defeat your enemies!"

Something crackled between Heaven and Earth, and something like a slightly bluish-skinned human being with golden hair and great white wings descended from the sky into the brothel...

Through the roof...

Destroying it, while...

Lope opened his mouth to ask once more, Recareda looked at him sideways and said grudgingly:

"That was Samael, the Venom of God, the Archangel of War... and Repentance. Because many repent when they see him coming, because there is a word that he does not know, and that is 'mercy'."

Dominus vobiscum ("The Lord be with you"). Just like the Tuscan poet did, we will enter the unknown celestial sea and contemplate it through medieval eyes, where we will meet the intangible beings who live beyond the celestial dome, the powerful and just archangels, and the hosts of justice and war that God himself keeps in his mansions. *In nomine Patris et Fili et Spiritus Sancti. Gloria in excelsis Deo.* ("In the name of the Father and the Son and the Holy Spirit. Glory to God in the highest.")

On the Historic Nature of Angels

The word "angel" comes from the Greek *angelos*; which is *angoras* in Persian; *anegares* in Sanskrit, and *malïakh* in Hebrew, which literally means "the hidden face of God", though it came to be translated simply as "messenger" with the passage of time. The truth is, as agents of the divine will; as messengers of revelations; as bearers of the sacred word; in short as "the left hand" of God, the angels have ingeniously managed to be worshiped by all four principal monotheistic religions: Zoroastrianism, Judaism, Christianity and Islam, and we do not include in this list Gnosticism; because, among other reasons, it is more a philosophical-metaphysical-magical school than a proper religion. It was an angel — in particular *Vohu Manah* — who revealed the divine truth to Zoroaster five hundred years before the birth of Jesus Christ; and it was another angel — *Jibrail* — who dictated the Koran to Muhammad six hundred years after the death of Christ. Angels appear as agents of God in both the Jewish Old Testament and Christian New Testament.

The traditional image we have of angels — that of asexual beings endowed with wings — comes from a prevailing Jewish tradition of the 1st century B.C. which was later copied by Christians and Muslims. Apparently the early Jewish angels did not look so friendly; for example, the biblical texts that speak of the terrible *kerub* — cherubim — describe them as monstrous beasts, possibly in the likeness of the *ka-ri-bu*, the terrible winged guardians with multiform body and a man's head who protected the temples and palaces in Sumer and Mesopotamia, with which the Jews became so familiar with during their captivity in Babylon (*2 Kings 24:12*), and that have nothing to do with the present day image of the cherubs: those tiny, little, fat, repellent babies with wings that we find on the ceilings of our churches.

Similarly, many of the angelic creatures we cite are hybrids of supernatural beings born from the imagination of Egyptians, Persians, and Sumerians; in short, of the peoples who have been associated with the Hebrew kingdom since its foundation. That explains why angels in the earliest biblical accounts of the Old Testament are sometimes so fierce and terrible, and even sometimes ambivalent, (remember the dark passage in *Genesis 32:24–25* where Jacob struggles against a being that dislocates his leg). It seems that the "humanization" of the angelic figure comes from Greek influence and its cult of the male body, an appreciation that spread to Israel after the conquest of the territory by Alexander the Great in the 4th century BC.

It is possible to pinpoint the pivotal moment in angelic worship: the second council of Nicaea, held in the year 787, in which it was decreed that it was not a sin to represent angels in paintings and sculptures. We can say that there is a kind of "golden age" of angelic worship between the Third and Twelfth centuries: these are the years in which angelic genealogies are elaborated, their number and physical nature are discussed (whether they have a body; for some hold that they are made of dew while others proclaim that they are spiritual beings), and long and heated theological disputes about their gender, or how many fit on the head of a pin, are maintained. As messengers of God, they continue to be fierce and terrible, and though their function is to protect the virtuous, they can also punish sinners. Which task they perform with pleasure and without pity, because, paradoxically, they do this out of love. For if the sinner redeems himself (through pain, of course) in this world, he will be saved from Hell and perhaps reach the glory of God in Paradise.

But things change and angel worship falls sharply in the middle of the Middle Ages, driven by a political-theological change in the Church. Although times have always been hard,

the arrival of the terrible bubonic plague, which eliminates a third of the European population, is *la gota que hace rebosar el vaso* ("The drop that makes the glass overflow"; i.e. the straw that breaks the camel's back). All those who suffer the miseries of medieval life begin to think that the merciless God, the punishing God of the Last Judgment, who consents to the suffering of men, must be cast aside because the punishment He has inflicted has been too excessive. Under this popular influence the Church begins to change its habitual point of view, preaching now that the evils of the Earth are not a punishment from God for the sins of men, but the work of the Devil. The Eternal Enemy, Satan, is now guilty of war, hunger, disease, and death. Men set aside the cult of the angels to begin to focus on demons. It is no coincidence that the Inquisition appears in many European countries in this period, nor that the golden age of demonology dates from the 16th century, when even Luther had dismissed the belief in the angels, but had admitted without hesitation the existence of the Devil.

If neither sin nor the Devil exist, what use is Christ the savior?

Archangels

Although Jews and Christians speak of seven archangels and the Muslims only recognize four (the Koran actually quotes only two), the three religions of the book agree on the same tradition: after the Lucifer's rebellion the Creator decided to assemble a small group of angels, his best and most faithful, who are in charge of any task that is destined to thwart the plans of the Enemy. Although, in theory, they occupy the penultimate position in the Third Triad within the Celestial Hierarchy (left "free" after the desertion of the Watchers), their functions and personalities are so varied that they deserve to be addressed individually. Moreover, you must remember that each one can use all the rituals of faith in their entirety, including the miracles of *Sextus ordo*.

Michael

Miguel
Archangel of Hope

In Hebrew his name means "the one who is like God" and, since the rebellion took place and Lucifer was expelled, no other angel has been closer to the Lord than Michael, nor done so many great deeds in His name. He reorganized and gave new life to the confused masses of faithful angels — leading them to victory over Lucifer's rebels. He stopped Abraham's hand of when he was about to sacrifice his son Isaac (*Genesis 22:11–12*). According to a Jewish tradition, he fought with Lucifer over the body of the patriarch Moses. He alone destroyed one hundred and eighty-five thousand men of the Assyrian King Sennacherib's army when they were about to sack Jerusalem in 701 BC. (*2 Kings 19:35*); and he will be the angel who descends from Heaven with a great key to imprison the Beast in an Abyss of fire and brimstone for a thousand years as we are told in *Revelation 20:1–2*.

Michael is God's paladin, his main champion and the undisputed leader of the archangels. When, on Judgment Day, his brothers will each face their own infernal nemesis, the role of Michael will be second only to Jesus Christ himself in his individual combat with Lucifer, possibly facing off against the Devils' two infernal lieutenants, the demons Belzebuth and Astaroth.

His appearance is that of a young man of incredible beauty, asexual and androgynous in appearance. According to the Muslims, his wings are a delicate emerald green color and his long, straight hair is the color of saffron. Over his white robe he likes to wear chain mail and always holds a drawn sword in his right hand, ready to defend his God and his Faith against his enemies. He is not bloodthirsty by nature, but tolerant. He prefers to give every possible opportunity to those who want to redeem themselves, always leaving a door open for hope. Perhaps for this reason he tends to wait until the last moment before acting. Of course, when he does act he is relentless (just ask Sennacherib's army).

Michael is also the "companion of souls," who receives the righteous and leads them to the gates of Heaven. Therefore, on the Judgment Day, he will have the unpleasant task of weighing man's good and bad actions, to decide their condemnation or salvation. He gives hope and faith in themselves to those who pray to him, as well as watches over them by pouring luck upon them.

Anael

Archangel of Friendship

Also known by the names of Ratziel, Gallizur, and Akrasiel, he has the title of Angel of the Secret Regions and of the Supreme Mysteries. A great friend to Adam, it is said that after his exile he presented Adam with a book in which all heavenly and earthly knowledge was enclosed, a book that later passed into the hands of Enoch — who used it to become the ambivalent Metatron — and Noah, who built the ark based it on the information he learned from its pages, preventing God from extinguishing all life on the face of the Earth. Later it was destroyed, although it seems Solomon collected several of its fragments. In the 13th century the Jewish rabbi Eleazar of Worms published a book called *Targum Ecclesiastes* which, according to him, contained the fifteen hundred angelic keys and the mysteries of the Universe written by Ratziel himself; said book was declared heretical and almost all its volumes were destroyed.

When he has to show himself to the men, Anael takes the form of a smiling, almost adolescent, boy with a pair of white eagle wings who, unlike other angels, usually

goes completely naked. For more discreet missions he usually takes the form of the best friend of the individual whom he wants to warn, advise or order to do something. Anael never directly tells a lie, so in return his interlocutors always trust him.

As the archangel of love and friendship, he is strongly attracted to true and disinterested friendship, and pure and authentic love, helping (always indirectly) those in serious danger who meet these conditions. In addition, whenever Silcharde, the Domain demon, directly intervenes on the Earth, Anael tries in turn to spoil his schemes, since from the beginning of time they have competed in a deadly rivalry.

Rafael

Archangel of Peace

His name comes from the Hebrew term *rapha*, which means "healer", "doctor," or "surgeon"; of souls, we suppose, since bodies are his brother Cassiel's charge. He is also known by the names of Remiel, Jeremiel, or Yerahmeel, which mean "mercy of God." It is said that in the final days of the Apocalypse Raphael will be in charge of opening the gates of Hell to shepherd souls to the Last Judgment as if they were a flock, and that same day, according to an unconfirmed tradition, he will also be tried, for he has acted on various occasions as a guide in Hell, adopting the disguise of a monstrous beast. Whether this was for holy purposes, or by unholy duplicity, is something still to be discovered. What one can seek in Hell is something that must remain in the reader's imagination.

Be that as it may, Archangel Raphael's usual form when he wants to relate to men is that of a boy, almost a teenager, friendly, talkative, and even a prankster (maybe even a bit over the top). Under his angelic appearance he likes to wear a glowing robe, and behind him unfold his six pairs of wings. He is by far the most sociable and entertaining of the archangels.

As the archangel of peace and reconciliation, he is able to calm the most irritable moods and appease the most spiteful disputes simply with his presence. Forgiving an enemy is a sure way to get his attention, and this has its rewards without fail. He is the angelic nemesis of Frimost, the demon of destruction.

Gabriel

Protecting Archangel against Fear

Some say that his name is derived from the Sumerian word *gabri* that means "governor". Others, on the contrary, assert that it is a distortion of *gibor*, which can be translated equally as "power" or "hero". Be that as it may, he is one of the most famous archangels and possibly the most important after Michael. The Mohammedans know him by the name of Jibril and claim that he was the one who dictated the entire Koran to Muhammad. For them, he is the angel of truth, while in the Judeo-Christian tradition Gabriel is the angel of the Annunciation, Resurrection, Mercy, Revelation, and Death. He appeared to Joan of Arc — according to the Maid of Orleans' own testimony — in the same way that he appeared in the Old Testament to Daniel (*Daniel 9:21*) and in the New Testament to Zechariah and Mary (*Luke 1:19, 26*).

His appearance is always feminine, and when he doesn't need to be subtle he can deploy up to a 140 pairs of wings. A popular Jewish tradition claims that he rescues the souls of unbaptized children from limbo by introducing them into the bodies of unborn children that are gestating in a maternal womb, to give them a new opportunity. It is said that such acts takes place in secret, and that if he is ever discovered, he will suffer severe punishment from the Celestial Hierarchy.

As an archangel who protects believers from fear and theft, he cares for and gives encouragement to those who trust in him, invoke him or truly deserve it. Like all archangels except Michael, Gabriel has his particular enemy in Hell: Masabakes, the demon of lust, one of whose attributes is thievery. In many medieval images they are represented together, entangled in an eternal struggle: the angelic maiden in front of the infernal concubine. Sacral love in the face of Profane love.

Cassiel

Archangel of Life

In Chaldea he received the name Labbiel, which means "the radiance that heals" and was worshiped in the form of a serpent, a disguise he still likes to adopt when he wants to be discreet. According to Enoch, Cassiel "is above all the diseases and all the wounds of the children of men," while another sacred book, the Zohar, presents him as the "healer of Earth." Formerly of the fourth choir of angels, he was "ascended" to his new position as archangel after the institution of Guland as demon of envy and carrier of disease.

Cassiel likes to adopt the form of a snake for his interventions on Earth, as has already been said; a small snake that lies next to the ill person, staring at them. Another aspect being a bit more classical is that of a silent, venerable old man, who is very effective in fighting disease and death. Cassiel will never harm a living being, even if they are demons or sinners, and indiscriminate killing or acts of cruelty repel him.

Sachiel

Archangel of the Riches

Also known as Sariel, Suriel, Suriyel, Zerachiel, and Saraquel, his name means "mandate of God" and, like his infernal alter ego, the demon Surgat, his domain is earthly riches; but where Surgat represents greed, Sachiel is generosity and just reward. His rewards and punishments are almost always economic, and just as he gives fortune to those who deserves it, he takes it away from those who make selfish use of it.

His appearance, when he deigns to appear among men, is that of an mature man with peacock wings, carrying a large bag of gold. It is said that his relationship with Surgat is not as bad as they should be between an archangel and a superior demon, and that on those rare occasions when their paths have crossed they have managed to reach an agreement without fighting. As they, themselves, say with a shrug: "That's just business…"

Samael

Archangel of the War

Also known as Uriel or Phanuel, his name means "venom (or fire) of God." In the apocryphal *Apocalypse of Peter* he is described as the angel of repentance, as Samael and his twin brother Abigor fought alongside Lucifer in the days of the rebellion, as both were lieutenants of Belzebuth, the infernal lord of war. But after the defeat of Lucifer's supporters and his subsequent exile to the Hell, Samael deserted and sought divine forgiveness, fleeing from Hell, having stolen the sword of Belzebuth; a sword that had been forged in the original fires of Creation and extremely powerful in the hands of an angel or a demon. Unfortunately, Abigor pursued him, and in their struggle the sword fell to the Earth, lost forever. But even without the sword, Samael was forgiven, and soon he was granted the status of archangel, as well as that of general of the angelic hosts. Fanatical like all renegades, he is ruthless to God's enemies and totally ignorant of the meaning of the word "mercy".

Although he can take on any appearance, his favorite is that of a tall human being with slightly bluish skin and very long golden hair. His eyes have no pupils and he does not like to raise his voice. He is the one who gives strength to combatants involved in holy struggles and it is he who destroys demonic beings, either in person or aided by some of the fiercest angelic creatures, such as the naphaim, the hayyoth, or the terrible malache habbalah.

Heavenly Hierarchy

Many are the wise men who have spoken to us of the angels in the past: San Ambrosio (St. Ambrose), San Jerónimo (St. Jerome), San Pablo (St. Paul), Santo Tomás de Aquino (St. Thomas Aquinas) and, above all, the patriarch Enoch (at least, before San Jerónimo disavowed him, declaring his texts apocryphal). Unfortunately, these theologians tend to contradict each other.

We have based the description of the divine army in the world of *Aquelarre* on several sources, taking a little from here and a little from there. We consider that these descriptions are (roughly) valid for the three great medieval religions — Jews, Muslims, and Christians. The texts consulted are the *Celestial Hierarchies* of Dionysius, the *Theological Summa* of Santo Tomás de Aquino and the two books of Enoch.

According to these authors, there are nine types of angels; nine angelic orders placed around the Throne of Glory where the Lord is seated. These nine groups are subdivided into three, according to their greater or lesser proximity to the Divine Glory: *The Superior Triad*, consisting of seraphim, cherubim, and thrones; *The Intermediate Triad*, with dominions, virtues, and powers; and *The Lower Triad*, where principalities, archangels — of whom we spoke of in the previous section, and angels proper.

The Superior Triad

The angelic beings here serve the almighty directly, and are as follows:

Serafines (Seraphim)

Among all the creatures of Creation, they are the closest to God; beings of light and pure thoughts whose only activity is to circle the Divine Throne and ceaselessly sing the Glory of the Lord (the Hebrew song *Kadosh, kadosh, kadosh*, which the Christians translated more or less freely with the famous *Holy, holy, holy is the Lord of hosts; the whole earth is full of his glory*). Isaiah, who claims to have seen them, describes them as shining beings with six wings and four heads (*Isaiah 6:2*).

According to Enoch, in the beginning only four seraphim were created, corresponding to the four corners of the world. The chief among them was the celebrated Luzbel, *Helel ben Shahar*, who would confront God and later become Lucifer or Satan, as explained in the previous chapter. Michael (and, according to Enoch, Gabriel) was another, but due to the treachery of his companion was placed in a more active role in the war between Heaven and Hell. The other two Serafines are called Kemuel and Nathanael. It is not known whether the Lord has created more.

Querubines (Cherubim)

Their name comes from the Hebrew word *kerub* which, according to some, means "the one that intercedes", although according to others it only means "knowledge". Be that as it may, it was the cherubim who, according to Jewish and Christian traditions, placed themselves east of Eden to guard the path to the Tree of Life, and likewise it was a cherub, wielding a flaming sword, who expelled Adam and Eve from Paradise (*Genesis 3:24*).

Ezekiel and, above all, San Juan (St. John) in his *Apocalypse* give us a thorough description of these creatures: apparently they have a single head, four wings, and innumerable eyes spread all over their bodies, even on the wings, since they are the guardians of everything they see (*Revelation 4:8*).

Thrones

Also known by the name of *Ofanines* or *Galgalines*, Ezekiel and Enoch describe them as comet tails or fire serpents, as bright as embers: "fiery burning coals… beings that came and went like streaks of lightning." Their function in the heavenly order is to serve as God's messengers, in charge of taking His Word to the Patriarchs and the enlightened through revelations. Their boss — before Lucifer complicated things — was Rafael, with Gabriel has his deputy. In Jewish thought, holy men who die are converted into Thrones, since it is only right that they should continue to be messengers of God's Word in Paradise. Christians and Muslims, of course, disagree.

The Intermediate Triad

The angelic beings of this group are completely devoid of physical or spiritual form, for they are pure thought. It could not be otherwise, since their mission is to serve the Divine Will and be His intermediaries before the whole of Creation. Their number is small, for most of the rebels who rebelled with Lucifer came from this triad.

Dominions

Also called Lords, *Kuriotetes* or *Hasmal* among the Jews, the most well-known dominions are Zadkiel, Yahriel, and Muriel. Their mission is to regulate and organize the obligations of the third triad, which must intervene directly — and sometimes even physically — in man's destiny. They also pour Divine Mercy over Humanity, when they see fit.

Virtues

Also known as *Malakim*, *Dunamis*, or *Tarshishim*, these angelic beings are responsible for giving divine blessings to those who

need them most; often holy heroes, saintly men, or simply people embarking on pious enterprises. In fact, men often invoke them without knowing, because they do it through the intercession of the Virgin or the saints to whom they direct their prayers.

A soul that goes directly to Heaven is escorted there by a Virtue, the only proof being that upon dying the person in question will see a slightly luminescent aura that surrounds their body for but a moment, while their face reflects a great inner peace. Therefore, they are also known by the nickname *refulgentes* (refulgents) or *resplandecientes* (resplendents). The chief among them are Bariel and Tarshish, as well as Satanel, whom some authors cite as a traitor, who joined the ranks of the enemy after the great rebellion.

Powers

Also called Energies, Potencies, or Authorities, their mission is to watch the celestial paths, preventing diabolical infiltration. For if our Lord God is everything and we are here by His Will only, his thoughts and ideas are our reality. But Satan likes to *meter el rabo* ("stick his tail in") the idea of Creation, subtly corrupting it and spreading pain, darkness, and sin on Earth. A good number of his followers were once Powers, and know the intricate geography of Divine Thought like no one else. Moreover, it is said that the principle angel of Powers, Camael, is actually a devil who secretly works with Hell; worshiped by ancient pagan Druids by the name of Kemuel, and cursed by the Patriarch Moses, the only one who discerned the duplicity of his actions. And yet God holds him up as one of his principal angels, one of his most beloved. Perhaps, as some people point out, there can be no day without night, no light without darkness, no heat without cold, and the Lord allows Evil so that the Good may shine.

The Lower Triad

The Lower Triad consists of the angels who take an active role if in the world of men. They are the only ones who can adopt a physical form to walk among humans, and fight the infernal legions when they try to mislead the kingdoms of the Earth. As with the lesser demons, the destruction of the physical body of the angels does not mean their absolute death, but simply their return to Heaven for unknown period of time.

This triad is incomplete, since the ninth order, the Watchers, defected in the earliest times of mankind. However, their place in the Divine Plan was taken by the Archangels who, despite being the last band of the celestial hierarchy, are the first in power and God's affection.

Principalities

These creatures are responsible for the fruitful growth of the peoples of Earth. Each nation, every great city, has a principality that watches over it — evidently, the quarrels or alliances between countries are but a pale reflection of the struggles and pacts between the different principalities. At times, a nation's patron principality will come down to earth and fight for it, adopting the persona of a legendary hero or holy warrior — Roldán (Roland), Santiago Matamoros, etc. — and sometimes a situation arises where two principalities face each other in conflict, a fratricidal struggle that causes great rejoicing in Hell.

The death of a Principality on Earth causes great confusion in its tutelary nation, which can sink into absolute chaos and be absorbed by its rivals. It is also said that if a nation disappears, the principality responsible for it also disappears from the Creator's mind: perhaps this is the reason they struggle so desperately to favor their own.

Names of more or less well-known principalities are Anael — who later became an archangel — Hamiel, and Cervill protector of the Hebrews who, they say, took David's place at the moment of Goliath's destruction. In Christian lands many saints are deemed patrons of a locality or kingdom, such as San Millán of the Kingdom of Castile or San Jorge of the Crown of Aragón, but the truth is that they are principalities that have adopted an image that is closer to that of their faithful.

A principality does not have its own characteristics, but are calculated based on the characteristics of the person who has been possessed by the principality, modifying them as follows:

STR: +15
AGI: +20
DEX: +10
VIT: +30
PER: +10
COM: +10
CUL: +20

Height: Variable
Weight: Variable
RR: +200%
IRR: –200%

Protection: Divine Aura (10 Protection Points), although they can also use any type of armor or protection that is not magic.

Weapons: Any human weapon at 100%.

Skills: Command 250%, Discovery 95%, Eloquence 99%, Ride 150%.

Rituals of Faith: They can use all the rituals of faith up to *Quintus Ordo*.

Special Powers:

- **Possession:** The Principalities lack a permanent physical body, so when they want to interact with men they take over the body of a living human being, in a manner similar to spirits, although their victim (or, rather, the chosen one) has no right to any type of roll to try to escape the "honor" of sheltering a Principality. However, a Principality will never choose the body of anyone who has more than 50% IRR. Another option is for a priest to become a principality's voluntary recipient by using the *Divine Instrument* ritual (page 269). Once the possession is completed, the chosen one's characteristics are modified with the above values.
- **Immunity to Magic:** These beings are immune to any kind of magic, whether benign or goetic.

Guardian Angels

The Greek *angelos*, usually translated loosely as "messenger", also means "guard". These beings are often called guardian angels or custodial angels, to differentiate them from others, and it is said that there is one of these angels for every human being, who is born with him and dies with him. If they succeed in leading him on the path of righteousness, they ascend to the heavens with him and receive a new mission within the heavenly hierarchy. On the contrary, if they don't prevent the Evil One from corrupting the soul of "their" human, they are condemned to Hell next to the soul they allowed to be tainted. Perhaps this is the reason so many are seduced by Satan, corrupting themselves along with the human they theoretically watch over, joining them in Hell as demons.

STR: 15/20
AGI: 15/20
DEX: 20/25
VIT: 15/20
PER: 10/15
COM: 5/10
CUL: 15/30

Height: Variable
Weight: Variable
RR: 125%
IRR: 0%

Protection: They are immune to physical damage.

Weapons: None.

Skills: A guardian angel is, in some way, the complement of the human being whom it watches over. If the human is wise, the angel is strong; if the human is a warrior, the angel is a scholar. In game terms, the angel will have a percentage in his skills equal to the complement of "his" human: if the human has 90% in Swords and 15% in Astrology, the guardian angel has 10% in Swords and 85% in Astrology. In addition, just a curious detail, the angel has the same name as the human he protects, but backwards: thus, a guardian angel that protects a human named Juan has the name Nauj, and the one that protects a Ruy is called Yur.

Rituals of Faith: They can know rituals of up to the *Quartus Ordo*.

Special Powers:

None.

Archangel

Of these we have already spoken about at great length in the previous section, but we mention them here, more than anything, so that you know that, in theory, they belong to the Inferior Triad within the heavenly hierarchy.

The Angelic Host

It is said that after the Lucifer's rebellion God felt great wrath, and from it was born *Agaliaretph*, plus a whole series of powerful and terrible angelic beings, with which the Lord will destroy the Earth when the Apocalypse comes. Until then, their appearances in the world is uncommon, and always truly justified.

Angels of Punishment

"So the four angels were released… The number of the troop of cavalry was two hundred million… the riders wore breastplates the color of fire and of sapphire and of sulfur; the heads of the horses were like lions' heads, and fire and smoke and sulfur came out of their mouths… their tails are like serpents." (Revelation 9:15–19).

According to Hebrew tradition, the leaders of the chastising angels are four: Ksiel, "the Rod of God", who punishes ungodly peoples with a fiery whip; Lahatiel, "the Flaming One", who presides over the Gates of Death; Shatfiel, Lord of the Shadow of Death and the Judge of God; And Puriel, the irritable and ruthless angel, who is said to interrogate and torment the soul. Their troops are composed of angels who have succumbed to the sin of anger, whose faces are masks of hatred and their long straight hair is totally white. They wear reddish armor and mount beasts called *naphaim* — which in Hebrew means "decimater" or "weakener" — monsters saved from the great Flood by the punishing angels precisely for this purpose, with a horse's body, lion's head, and snake's tail.

Angel of Punishment

STR: 25/30
AGI: 10
DEX: 20
VIT: 20/23
PER: 10/12
COM: 51
CUL: 5/10

Height: 2 varas
Weight: 300 lbs.
RR: 125%
IRR: 0%

Protection: Divine Aura (5 Protection Points).

Weapons: Silver Espada 75% (1D8+1+3D6).

Skills: Discovery 50%, Ride 75%, Track 50%.

Rituals of Faith: They can use rituals of faith up to *Quartus Ordo*.

Special Powers:

- **Immunity to Lesser Magics:** Punishing angels are immune to all spells up to *Vis Tertia*.

Naphaim

STR: 20
AGI: 28/30
DEX: 0
VIT: 20
PER: 5
COM: 0
CUL: 0

Height: 5 varas
Weight: 1,500 lbs.
RR: 150%
IRR: 0%

Protection: Thick skin (2 Protection points).

Weapons: Bite 65% (1D8+1D6).

Skills: Gallop 90%.

Rituals of Faith: None.

Special Powers:

- **Blindness:** The naphaim are almost blind, unable to see what does not move. They are also stupid, and what they can't see simply does not exist for them.

Creatures of Abaddón

"He opened the shaft of the bottomless pit, and from the shaft rose smoke… from the smoke came locusts on the earth… In appearance the locusts were like horses equipped for battle. On their heads were what looked like crowns of gold; their faces were like human faces, their hair like women's hair, and their teeth like lions' teeth; they had scales like iron breastplates, and the noise of their wings was like the noise of many chariots with horses rushing into battle. They have tails like scorpions, with stingers, and in their tails is their power to harm people for five months. They have as king over them the angel of the bottomless pit; his name in Hebrew is Abaddón, and in Greek he is called Apollyon."(Revelation 9:2–11).

This quite explicit paragraph of Revelations is one of the few references we have about Abaddón the Exterminator and his host. Theologians do not agree on whether he is an angel or a demon, and many are inclined to an intermediate explanation: an angel locked in Hell for his faults that will be redeemed on the Day of Revelation by massacring sinners to the greater glory of the Lord.

But until that happens, Abaddón — or Apollyon, as he prefers to be called — can't leave his prison. Unfortunately, some of his infernal creatures allow themselves to be seen on Earth from time to time, either fulfilling some divine mission, defending some clearly demonic cause, or simply acting on their own, as if they had escaped from their master's vigilance.

STR: 35/40
AGI: 15/20
DEX: 0
VIT: 30/35
PER: 5
COM: 0
CUL: 0

Height: Between 3 and 5 varas
Weight: 3,000 lbs.
RR: 0%
IRR: 350%

Protection: Scaly skin (10 Protection points).

Weapons: Bite 65% (1D4+1D6), Stinger 80% (1D10+poison).

Skills: Fly 99%, Run 70%.

Spells: None.

Special Powers:

- **Venomous Stinger:** The creature's poison causes the following effects: the victim immediately falls to the ground unconscious, suffering violent spasms, overwhelmed by an intense fever. If he is cared for, fed and kept alive, after six months he goes mad unless he passes a Temperance roll with –30%. His skin grows pale and white like that of a corpse, and his Vitality and Life Points are reduced to 1 point permanently. However, during this time he has been dreaming about Hell, so he becomes a first-hand source of demonic schemes, nature, power, and the weakness of the various demons, and even has concrete data on infernal geography.

Hayyoth

According to Jewish tradition, after Lucifer's rebellion God created the hayyoth using the cherubim as a model. They are angelic beings of human aspect with four white wings and innumerable eyes spread all over their bodies. Although in the beginning their mission was as guardians of the heavens to prevent an invasion by the infernal hordes, they can be endowed with a temporary physical body and sent to Earth to carry out very specific missions. They are usually armed with a fiery sword, although they are not all that good at fighting.

STR: 12/15
AGI: 15/20
DEX: 10
VIT: 20
PER: 35
COM: 5
CUL: 10/12

Height: 1.65 varas
Weight: 120 lbs.
RR: 125%
IRR: 0%

Protection: Silver Loriga de Malla (4 points of protection).

Weapons: Fiery Espada 40% (3D10).

Skills: Discovery 175%, Fly 75%.

Rituals of Faith: They can use rituals of faith up to *Tertius Ordo*.

Special Powers:

- **Eyes:** A hayyoth has too many eyes to be surprised at any time, so do not apply any modifiers for surprise attacks or attacks from behind.
- **Silver Loriga de Malla:** A hayyoth's chainmail has 100 Durability points, and its wearer suffers no penalties from it. In addition, if it has not been completely destroyed after a fight, it can be repaired with a simple prayer to the Lord (in terms of game play, with an RR roll at –50%).
- **Fiery Sword:** The fiery sword of a hayyoth can't be wielded by a human, and if anyone tries they will burn up completely, dying in the flames, unless they have 100% in RR and wield it for a purely holy cause.

Jauría de Dios

Hounds of God

According to certain theologians this squadron of the celestial army was originally formed exclusively by *lapsi* — those Christians who abjured their beliefs for fear of martyrdom; but later the souls of repentant sinners, whom Tartaruchus was able to recruit from the flames of hell, were able to join it (see page 331). Those who serve in the Jauría have been given a second chance to redeem their sins by temporarily returning to Earth to fight for the Divine Cause. They have committed some of the most terrible atrocities in Christendom (for example, the *tafurs* of the Muslim chronicles: cannibal crusaders who fed on Muslims and Jews). They are granted a body for their missions — usually one recently deceased — and given a set time to carry their task; never more than two weeks. After that time the body falls to the ground, now definitely dead, and the soul returns to the Tower of Delights located in Hell, where the Jauría has its barracks and from which they have a perfect view of the tortures that Tartaruchus devises, and demons execute, without hesitation, on the condemned.

As in the case of the *ánimas* or the alibantes, members of the Jauría lack physical form themselves. Its characteristics depend on the body of the dead man it occupies.

RR: 125%

IRR: 0%

Rituals of Faith: None.

Special Powers

- **Immune to Expulsion:** A member of the Jauría is immune to both *Expulsion* spells and rituals of *Exorcism*, since it is not exactly an ánima or spirit.

Malache Habbalah

The rabbis don't agree on whether these creatures are on God's side or Satan's, for in the Bible and in the unauthorized traditions they are found delivering the most horrendous punishments unto sinners with devilish enthusiasm, as well as harassing men who are honest and respectful of God's Law. As some have pointed out, the easiest ways to think of them is as a kind of mercenary who makes the most of the war between Heaven and Hell without opting for one side or the other.

Their numbers appear to be about 90,000, spread out in small bands of a few dozen individuals.

Each carries a "Sword of God", a gift from the Creator himself, which — in theory — they can only use on the day of the battle of Armageddon. They know no mercy and always finish off their victims, unless they have explicit orders to take prisoners.

The malache habbalah are tall — almost two varas — blond, and very beautiful. They wear black tunics and their main distinguishing feature is that their eyes have no pupils: only the white of the eye, although this does not prevent them from seeing perfectly. Apparently they are mute, as no one has ever heard them speak, and how they communicate with each other is unknown, since the only sound that they seem able to utter are a few broken and terrible cackles that they emit when they kill someone. They say that the sound of their laughter can freeze the hearts of men and paralyze them in pure terror.

Their better-known leaders are: Kemuel, Simbiel, Azriel, Harborab, Zaïafiel, and Kolazanta. Their general in command is one Uriel (incidentally, as we saw in the description of the archangel Samael, Uriel is another of his names: whether he is the head of the malache habbalah or not is something that is unknown, although the similarities are terrible).

STR: 25
AGI: 15/20
DEX: 15/18
VIT: 20/22
PER: 20
COM: 5
CUL: 5

Height: 1.95 varas
Weight: 150 lbs.
RR: Variable
IRR: Variable

Protection: Shadow Aura (5 Protection Points).

Weapons: Sword of God 75% (1D8+1+2D6+Death).

Skills: Dodge 50%, Jump 60%, Track 75%.

Rituals of Faith: they can't use rituals of faith nor spells.

Special Powers:

- **Sword of God:** If a malache habbalah's Sword of God injures a target, the wound is mortal, regardless of how much damage it did to the victim, unless the victim succeeds in an RR roll, in which case they lose only the LP indicated by the weapon's damage.
- **Immunity to Magic:** Malache habbalah are invulnerable to any type of spell and, when working under the orders of Heaven, they gain immunity to rituals of faith.
- **Teleportation:** Malache habbalah can teleport to any place they want, and when they face their victims they appear in his vicinity (they could do it right next to them, but they find little honor in doing so).
- **Broken Laughter:** Anyone who hears the terrible laughter of a malache habbalah must make a Temperance roll; if they fail, they are paralyzed by terror, unable to do anything else.
- **Interchangeable Rationality:** When the malache habbalah work for Heaven they have an RR of 150% and an IRR of 0%, but when they work for Hell it switches: they have an RR of 0% and an IRR of 150%.

Minor Servants

Other angelic entities of minor importance serve the Lord, performing very specific tasks.

Ababil

A giant, red-feathered bird spoken of in the Koran, where it is said that it has the honor of being at God's service — well, in the Koran they say Allah, but you understand — who sent it to attack the Abyssinians who tried to besiege Mecca in the year of Muhammad's birth.

There is great discussion among the ulemas about its nature and appearance, for it seems to be invisible to the eyes of non-believers. Nor do they agree on whether there is a single ababil, who lives by the will of Allah or, on the contrary, whole nests in the sky with flocks of them. The non-believers see in it a mythological creature from before Islam, whose belief, like so many others, was absorbed. This would explain certain superstitious practices related to this fabulous bird.

STR: 30
AGI: 10/15
DEX: 0
VIT: 30/35
PER: 35/40
COM: 15/20
CUL: 20/25

Height: 6 varas
Weight: 40,000 lbs.
RR: 175%
IRR: 0%

Protection: Feathers (1 Protection Point) and Divine Aura (5 Protection Points).

Weapons: Claws 85% (1D8+3D6), Peck 40% (1D6+3D6).

Skills: Fly 95%, Theology 150%.

Rituals of Faith: They can use the rituals of faith up to the *Quintus Ordo*.

Special Powers:

- **Ababil Attack:** An Ababil usually performs two claw attacks at the same time on the same victim (this counts as a single combat action) and then a peck at the same person (the second attack action).

Angels of Hell

As strange as it may seem, there are angels in Hell, in the Kingdom of Lucifer; specifically three, who perform the functions of celestial ambassadors and supervise the punishments inflicted upon the condemned at the same time. There are those who see in this a sign of God's power, truly master of all his Creation, including the territory of his enemy; others, however, admire Lucifer's cunning, who knows how to corrupt those who in theory should be God's spies and watchmen.

The chief among them is Tartaruchus, who could be called the angel of ugliness, for his appearance is so horrible that he is easily mistaken for a demon. His ungratifying work is to supervise the torments suffered by the condemned in Hell, although Tartaruchus has gone further and devised new ones; a reason why some suspects that he enjoys his work too much. Be that as it may, he has earned his nickname, "Guardian of Hell". His two companions are called Ramiel ("the one who stands above those who rise") and Duma ("silence of death"); the latter is said to have once been a principality, specifically the protector of Egypt, and that God punished him by depriving him of the ability to speak, for "overstepping his role" following the incident with Moses and the exodus of the Hebrews.

The three angels argue that, thanks to them, Hell is not a place of torture without reason, pain without purpose, or gratuitous violence and suffering inflicted with unexplained coldness; or at least that's what the Devil likes to let them believe. With them there, everything has a meaning: they hurt the condemned out of love, without doubts or remorse, since it is not about punishment, but redemption; so that when Judgment Day finally comes, some will have become better people. It is possible that they will thank them then… of course the condemned have a lot of time to reflect, but nothing else; they believe that this makes Hell even worse. Much worse.

The trio of angels has similar characteristics in Hell.

STR: 25
AGI: 30
DEX: 20
VIT: 25
PER: 20
COM: 10
CUL: 25

Height: 1.75 varas
Weight: 120 lbs.
RR: 175%
IRR: 0%

Protection: Divine Aura (10 Protection Points).

Weapons: Fiery Whips 75% (1D10+2D6).

Skills: Fly 250%, Torture 175%.

Rituals of Faith: They can use the rituals of faith up to the *Quintus Ordo*.

Special Powers:

- **Word of Pain:** God has given the angels who reside in Hell knowledge of the word of Creation that means pain; and that word, whispered while looking at a creature (human, animal, demon or irrational creature) or shouted at a group, causes pain so atrocious that it prevents the targets from performing any type of action other than writhing on the floor and screaming in agony until they die. In terms of play, the victim receives 10 DP each round until he dies, or until the angel decides to stop the torture. Of course, those condemned to hell and demons have no physical body outside

the earth, so their torment can last for eons. Do not think that Duma can't produce the same pain just because he can't speak; in his case he simply needs to look at his victims.

Arbatel

The arbatel are a group of angels that have the function of serve as illuminators or instructors (the exact meaning of *arbatel* is "revealing angel"). They are found in the service of more powerful angels and, at times, they can perform as their messengers and intermediaries.

An arbatel has the appearance of a winged man about two and a half meters tall, dressed in a white robe, with a large medallion with the symbol of the angel in whose name he acts. In his right hand he carries a bespangled silver rod and in the left a silver chalice with a strange liquid that resembles *azoth* (quicksilver), and that some call ambrosia.

Consilium Arbitro: The Olympic Angels

There is an account in the *Arbatel de Magia Veterum* of what are called the Olympic spirits; those who inhabit the firmament (the vault of heaven) and its stars. Their function is to execute destiny, to administer fateful events as God pleases and as He allows, preventing any evil demon, or evil destiny, to harm the one who sits in the shadow of the Almighty. The order of these entities is not very clear, although it is suspected that they belong to the rank of the Powers. Seven spirits are the most important, in charge of the governing the 168 provinces into which the firmament is divided, each spirit presiding for 490 years. Each spirit is also in charge of part of the celestial army and it is known that they can work wonders and portents, usually through the intercession of an *Arbatel*. Although angelic creatures in essence, they are better known in the magical arts than the religious milieus, since the seals of Olympic spirits are used in the making of planetary talismans.

Bethor: Olympic Spirit of Jupiter. He governs 42 provinces and his cycle was the first, presiding from the year 60 BC to 430 AD. He can work the following prodigies: elevate people to the highest status and give them great treasures, reconcile them with the *silfos*, transport items and gemstones from one place to another, provide medicines of wonderful efficacy, bestow family spirits which come from the firmament, and, if God allows, extend life to 700 years. Under his direction are 42 kings, 35 princes, 28 dukes, 21 councilors, 14 messengers, 7 ambassadors, and 29,000 legions of spirits.

Phaleg: Olympic Spirit of Mars. He governs over 35 provinces and presided from the year 430 to 920. He is known as the Prince of Peace and is able to grant the highest honors in the art of war.

Och: Olympic Spirit of the Sun. He governs 28 provinces and presided from 920 to 1410. He can perform the following prodigies: grant 600 years of perfect health (assuming that the beneficiary lives so long), grant great wisdom (teach CUL skills), teach the manufacturing of perfect medicines (also Medicine), and can turn anything into gold or precious stones (gives gold, and makes a bag ceaselessly overflow with gold). He has 36,536 legions under his command.

Hagith: Olympic Spirit of Venus. He governs 21 provinces and will preside from 1410 to 1900. Among his prodigies is turning the beautiful and handsome honorable and showering them with nobility, transmuting copper into gold (and vice versa), and seeking spirits that faithfully obey their masters. He has 4,000 legions of spirits, and Kings from specific ages are placed at the head of every thousand.

Ophiel: Olympic Spirit of Mercury. He governs 14 provinces and will preside after Hagith. He can perform the following prodigies: grant familiar spirits, teach all the arts, and can convert mercury and quicksilver into the philosopher's stone. His spirits form 100,000 legions.

Phul: Olympic Spirit of the Moon. He governs 7 provinces and will preside after Ophiel. Among his prodigies are the ability to cure dropsy, grant *ondinas* that serve man in visible corporal form, and make something live 300 years.

Aratron: Olympic Spirit of Saturn. He governs 49 provinces and will preside after Phul. He can work the following prodigies: convert anything in stone; convert treasures into coal and vice versa; teach Alchemy, Physics, and Kabbalah; reconcile men with Earth spirits (eliminate hostilities with *gnomos* of all kinds); can grant Invisibility; turn a barren field into a fertile and productive one; and give long life. He has at his command 49 kings, 42 princes, 35 satraps, 28 dukes, 21 ministers, 14 families, 7 messengers, and 36,000 legions of 490 units each.

STR: 20/25
AGI: 20/25
DEX: 20/25
VIT: 20/25
PER: 25/30
COM: 25/30
CUL: 25/30

Height: 2.5 varas
Weight: 260 lbs.
RR: 175%
IRR: 0%

Protection: Invulnerability (only magic weapons or magic can damage them).

Weapons: Silver Rod 75% (1D6+1D6+Special).

Skills: Variable according to the angel that is sent, so as to be better adapted to the mission, although they have at least Empathy 99%, all terrestrial languages 99%, Read and Write 99%, Teach 99%, and Theology 100%.

Rituals of Faith: They can use the rituals of faith up to the *Tertius Ordo*.

Special Powers:

- **Silver Rod:** The silver rod of an arbatel ignores armor (but not aura-type protections). In fact, when striking armor with them the armor is embedded in their victims, doing as many additional DPs as the armor's protective value (A loriga, for example, would do an additional 5 DP). The arbatel have great skill in the use of the rod and can use it with one hand. The rod can't be wielded by evil or impure people; if they try, they are unable to wield it because of its enormous weight. The silver rod of an arbatel can't be destroyed by the actions of an evil being.
- **Invisible:** An arbatel is invisible and immaterial to everyone except the person with whom it has to deal. If it is forced to attack a person, it will becomes visible only to its target.
- **Silver Chalice:** An arbatel may manifest other powers to those who are served a drink, made to drink, or have the liquid contents of the arbatel's chalices poured upon them. In fact, the contents of this chalice are given to the arbatel by his superior for this purpose.

Birds of Paradise

They are two and their names are Alkanost and Sirin. They have a maiden's head and arms; and the body, wings, and claws of giant eagles. According to an Eastern Orthodox Church tradition these two angelic entities have very different roles: Sirin is the symbol of beauty and happiness and gives these gifts to those who lead a pure life, free from sin; Alkanost, however, represents death, temptation, and pain, and the gift he bestows is pleasure, but the price is always death, in sin and without confession. They wander the world with overflowing golden chalices of their respective gifts and are often seen by men: anyone can ask them to pour their chalice over him, but unfortunately they are identical; it is impossible to differentiate Alkanost from Siren, so serious confusion can occur: a drop or two spilled from their chalices spread random happiness or pain and, all too often, unfairly.

STR: 12
AGI: 20
DEX: 0
VIT:
PER: 15
COM: 0
CUL: 0

Height: 1.50 varas
Weight: 100 lbs.
RR: 150%
IRR: 0%

Protection: Invulnerable (it is impossible to harm a bird of Paradise, with either physical or magical means).

Weapons: None.

Skills: Discovery 35%, Fly 99%.

Rituals of Faith: None.

Special Powers:

- **Invulnerability:** See *Protection*.

Burak

"Glory to Him who journeyed His servant by night, from the Sacred Mosque, to the Farthest Mosque, whose precincts We have blessed, in order to show him of Our wonders." (Koran, first verse of Ayah XVII).

The Ulemas and the sages interpret the "Glory" of this verse is Allah — the truth is that it can't be any other — the "servant" is Mohammed, the "sacred mosque" is Mecca and the "farthest mosque" is Jerusalem. In the first versions of this legend it was said that the prophet was accompanied by an angel, later it became a celestial mount, bigger than an ass but smaller than a mule. The Muslims of India described this creature, which they call burak or *al-barak*, as a man-faced being with an ass's ears, a horse's body, and a peacock's wings and tail. Tradition tells us that the prophet tipped a jug of water while mounting the burak and that after making his journey — ascending to the seventh heaven to speak with patriarchs and prophets — upon his return, he was able to straighten the water jug, which had not spilled a single drop.

There is only one burak and only one rider can mount it at a time, but as its speed is instantaneous it can make several trips in *un suspiro* ("a sigh" — the blink of an eye).

STR: 25
AGI: 20
DEX: 0
VIT: 30
PER: 30
COM: 20
CUL: 25

Height: 1.5 varas
Weight: 500 lbs.
RR: 90%
IRR: 10%

Protection: Invulnerability (it is immune to all sorts of damage, whether magic or physical).

Weapons: None.

Skills: Fly 99%.

Rituals of Faith: None.

Special Powers:

- **Teleport:** The burak can move from one point to another without moving, appearing instantly at the destination. As long as the rider remains mounted on the burak, time doesn't pass during the trip.

Hodniel

Alchemists are aware of the existence of Hodniel through ancient alchemical manuscripts attributed to a Jewish sage. They contain several prayers to the angels, including one to Hodniel. Over time, the manuscripts passed through many hands, and prayers were recited many times by alchemists who thought that Hodniel was an angel who provided inspiration or helped in the practice of the Opus. But when the cabalists or theologians read these prayers they can't nut suppress a smile, for the mysterious Hodniel is not what we would call an angel specialized in alchemy.

Hodniel is an angel reputed to have the power to cure stupidity in man; perhaps he was once recommended by a cabbalist to an alchemist friend to "help" him in his work. Hodniel does not have a definite appearance when he appears to his "victims" (or we should call them "patients"), since he usually takes the appearance of someone very dear to them, sometimes impersonating them to better do his "work". Many of Hodniel's characteristics vary according to the form he adopts at any given time.

STR: Variable
AGI: Variable
DEX: Variable
VIT: Variable
PER: 30
COM: 30
CUL: 28

Height: Variable
Weight: Variable
RR: 195%
IRR: 0%

Protection: Invulnerability (can only be damaged by magic weapons or magic).

Weapons: None (he won't fight under any circumstance; he prefers to flee or expel the aggressor).

Skills: Discovery 99%, Eloquence 250%, Empathy 250%, Listen 99%, Memory 250% and all terrestrial languages 99%. Hodniel can demonstrate other skills he needs to "cure" his victims.

Rituals of Faith: He can use the rituals of faith up to *Quartus Ordo*.

Special Powers:

- **Teleportation:** Hodniel can teleport wherever he wants. He can use this power on others, either to take them with him, or to expel them and avoid a fight.
- **Invisible and Immaterial:** Hodniel can make himself invisible and immaterial to everyone, except to those beings he wishes to see him.
- **Visions and Illusions:** Hodniel can provoke visions in a subject, which are totally vivid and impossible to distinguish from reality. He can also use this power on several people, creating tangible illusions for a group. These illusions encompass every sense.

Layla

The Angel of the Night

The angelic protector of those who walk alone in the darkness of night; her job is to guide wanderers to where they can find shelter, protecting them at the same time from nocturnal creatures.

She appears as a dark-skinned, brown-haired girl of supernatural beauty, covered in an almost incandescent white robe. She never speaks and her mere presence comforts the most distressed hearts.

STR: 15
AGI: 20
DEX: 25
VIT: 20
PER: 20
COM: 0
CUL: 25

Height: 1.55 varas
Weight: 80 lbs.
RR: 150%
IRR: 0%

Protection: Divine Aura (5 Protection points) and, occasionally, a Loriga de malla (5 Protection points).

Weapons: Silver Espada 65% (1D8+1+2D6).

Skills: Discovery 75%, Track 90%.

Rituals of Faith: she can use the rituals of faith up to *Quartus Ordo*.

Special Powers:

- **Reassure:** All humans close to Layla and not in the service of the Devil feel reassured, however strong their fears (in terms of game play, they have a +25% bonus to Temperance while they are near Layla).
- **Damage the servants of Evil:** Layla's silver sword does double damage to infernal beings or humans who have lost their souls.

Mastema

The Accuser Angel

His name comes from a Hebrew word that means "hostility", which fits him *le viene como anillo al dedo* ("like a ring to a finger", i.e. suits him perfectly) since his mission consists of showing the treachery and sin of men to the eyes of God; he is the one that excites God's anger to punish the whole of humanity with plagues and wars. You see an excellent example of his way of doing things in the book of Job.

Mastema is the typical tattletale that we have all had to endure in class when we were children: distrustful, even paranoid; despised by the other angels (especially by the archangels) and feared by many — except maybe Metatron. Mastema likes to travel to earth under the guise of a weakling, with a short beard and uneven teeth, and a half-smile on his face.

He cares little for his lack of defenses or being annihilated; he knows that his death is but a quick way of addressing himself again to his Creator, with new stories with which to poison his ears. So much so that it is said that when certain angels and archangels hear that Mastema has returned to walk the Earth, they try every possible way to hunt him down, because they think that if they manage to lock Mastema in a mortal body and chain him to the wall of a prison, they'll be free from such a pestering nuisance, at least as long as his human life lasts.

STR: 15
AGI: 10
DEX: 10
VIT: 10
PER: 25
COM: 25
CUL: 15

Height: 1.45 varas
Weight: 110 lbs.
RR: 225%
IRR: 0%

Protection: None.

Weapons: None.

Skills: Eloquence 150%, Empathy 115%, Stealth 45%.

Rituals of Faith: He can use the rituals of faith to *Quintus Ordo*.

Special powers: None.

Metatrón

Prince of the Divine Visage

According to many Jewish rabbis, he is the greatest of all angels, so that besides the title "Prince of the Divine Visage" he is also known as the king of the angels. Metatron sustains the physical world and according to the Talmud, is the direct link between God and humanity. According to a tradition, he was a Throne — specifically of the patriarch Enoch — but thanks to his good works he was placed in this position of maximum responsibility. He is also called "the heavenly scribe", for he is the one who records everything that has happened, is happening, and will happen, in the Divine Archives.

His appearance is that of a pillar of fire about five varas in height, in which a beautiful face can be discerned, but almost always choleric; for Metatron is fearsome in his anger and likes to torture and eliminate his own people if they dare disobey him. This explains the misfortunes of our world, and how bloody and cruel the holy wars and the Inquisition are, for we are governed by a stern and unmerciful angel. There is no shortage of people who say that his heart has long been corrupted; if not by Lucifer himself, then by the same evil that caused his fall: pride. It is no coincidence that he occupies the place that was once held the one who today is the King of Hells.

Obviously, because of his great power, no game values are offered for Metatron. Like the rest of the great angelic or demonic creatures, you simply do not need them.

Righteous Men

It is said that there are thirty-six just and righteous men on the earth, called by the Hebrew *Lamed Wufniks* and *Kutb* by the Arabs (Christians ignore of their existence). They don't know each other, and all are paupers. If their identity as one of the *Lamed Wufniks* is ever discovered, they die on the spot, and another righteous man is born at that precise moment, often in a different region of the Earth. Their mission, of which they themselves are ignorant, is to be the pillars and saviors of mankind, for if it were not for those thirty-six men, God would exterminate the whole human race there and then for its impieties and faults.

The Devil, of course, looks for ways to find and destroy them or — even better, corrupt them — so that the Lord will be forced to destroy his Work.

The thirty-six righteous men have the characteristics of normal humans.

The Cursed Order and Its Offspring

Those who were once the ninth angelic order, the so-called Watchers, are also known as the order of the Fallen, since the mass desertion by its members in the early times of humanity. Their first name came from their mission, which was to observe men, monitor their development and evolution, and see if their actions were pleasing to God.

The reasons for their defection are unclear. Some say that they felt lust for the daughters of men; while others, like the patriarch Enoch, try to see their desertion as a well-intentioned act, for they tried to teach humanity Heaven's secrets. Of course, there are those who, like Rabbi Elkiezer, blame the desertion on the lust that the lilim, demonic daughters of Lilith, provoked in them: "who exposed themselves before them like harlots." And finally we have Rabbi Simeon ben Yohai and his followers who espouse the theory that the watchers sympathized with Lucifer's cause, so that shortly after his defeat they decided to follow in his exile. Be that as it may, most theologians agree that nine-tenths of this order deserted its mission. The Lord decided to dissolve the order, integrating those who remained faithful into the host of guardian angels.

Anakim

Their name literally means "giants", which they actually were. They were beings of very stocky human aspect who, according to the rabbinical chronicles, could reach the height of three and four varas. They were descendants of

Og, a nephilim who was saved from the Universal Flood because Noah showed him compassion and allowed him to cling to a rope ladder tied to the ark, so that he could keep his head above water. Og swore that he would be Noah's slave, but no sooner had the danger subsided than he broke his oath and fled from Noah. Finally, the wicked Og was killed by Moses.

In ancient times, the Anakim were also called *emis* ("terrors"), *zanzumíes* or *zumíes* ("occupied"), *refaítas* ("those who debilitate") and *awwim* ("devastating"). They came together in tribes and were even allied with the kings of Sodom and Gomorrah. It is said that they have already been wiped off the face of the Earth, but, of course, only God knows for sure.

STR: 35/40
AGI: 15
DEX: 10/15
VIT: 30/35
PER: 10
COM: 5
CUL: 5

Height: Between 3 and 4 varas
Weight: About 600 lbs.
RR: 5%
IRR: 95%

Protection: Thick Skin (3 Protection Points), plus custom-made armor, as long as it is not made of iron.

Weapons: Clava (1D6+4D6).

Skills: Track 45%.

Spells: None.

Special Powers:

- **Weakness to the Iron:** Anakim can't touch iron, because it causes them intense pain. If an anakim receives a wound from an iron weapon, he automatically loses the Initiative and is only able to perform a single combat action in the next round, not two, due to the tremendous pain inflicted.

Bene ha'Elohim

Sons of God

According to Enoch there were two hundred angels who deserted Heaven, descending to Earth by way of Mount Hermon, about twelve thousand years ago. Humans called them Bene ha'Elohim — meaning "sons of God" — and their leaders were Azazel and Shemjaza. It is said that the former acted in collusion with Lucifer to weaken the angelic hosts though desertion, but that Shemjaza was acting in good faith, desirous to give knowledge to humanity.

Other distinguished Bene ha'Elohim were Agniel, who taught the peoples of earth the healing secrets of plants and white magic; Arachiel, who taught men the signs and secrets of the earth; Asheel, Azazel's companion, who sowed discord between men and the watchers; Baraquijal, who taught humans the science of Astrology; Exael, who, according to Enoch, taught men to make war machines, to work silver, gold, and precious stones; Ezequel, who taught meteorology; Gadreel, who taught men to make tools — especially weapons; And Penemuel, who taught the art of writing. Despite their supposed good intentions, they sowed chaos among Adam's descendants, who discovered war and greed thanks to them. In addition, most of the Bene ha'Elohim were seduced by the lilim, giving rise to a race of monsters called grigori.

It is said that God unleashed the Universal Flood to erase the Bene ha'Elohim and their blasphemous offspring from the face of the Earth. Very few were able to save themselves, because the survivors were hunted like animals by the avenging angels. Among those saved were Azazel, who was imprisoned under a large stone tomb on the cliff of Haradan. He was eventually worshiped by a heretical sect of Jews who delivered unto him human sacrifices, although other accounts say that he managed to take refuge in Hell with Asheel, Baraquijal, Gadreel and Penemuel, all of whom became demons; Azazel was rewarded with the position of Lucifer's standard bearer. Nevertheless, it is said that Penemuel is not really evil and that he had to become demon purely out of these extenuating circumstances. In fact, there is a legend that he grants wisdom, or at least, that he cures those who truly deserve it of stupidity.

With respect to the other leader of the Bene ha'Elohim, Shemjaza; he also survived the Flood, but was seduced by a lilim called Istar to whom, according to the Jewish tradition, he revealed one of God's true names, which gave the Devil the necessary strength to make the earth his fief. Finally, repenting of his sins and maddened with grief as he watched the avenging angels destroy his people, he threw himself into the constellation of Orion, where he hung upside down. It is said that the tarot card number XII, the Hanged Man, represents Shemjaza, and what is more, it is said that part of Shemjaza's power resides in this card, because through it, it is possible to communicate with him and benefit from his experience through his wise counsel.

STR: 20/25
AGI: 15/20
DEX: 20/23
VIT: 25/30
PER: 15/20
COM: 20
CUL: 20/25

Height: 2.95 varas
Weight: 320 pounds
RR: 0%
IRR: 150%

Protection: Aura of Light (5 Protection points, see Special Powers)

Weapons: Can wield any type of weapon at 99%.

Skills: All at the maximum that their characteristics allow.

Spells: The Bene ha'Elohim can learn and use any kind of spell.

Special Powers:

- **Aura of Light:** Called "the resplendent" by certain Mesopotamian peoples, the Bene ha'Elohim are surrounded by an aura of intense light that deflects most blows they suffer. In addition, the same aura gives them immunity to any kind of magic.

Grigori

From the union of the Bene ha'Elohim and the Lilim were born the Grigori; monstrous beings with giant bodies, seven serpent heads and membranous bat, dragon or demon wings. Azazel trained them to become his private army, with which he hoped to subjugate man and, who knows, maybe even to conquer Hell; for which he appointed a grigori named Azza as his deputy who, according to Enoch, is his son. Except for Azza and another named Talmaiel, all the Grigori were exterminated by the great Flood or the swords of the avenging angels: Talmaiel's trail was lost, but Azza apparently ended his days as King Solomon's slave, who forced him to reveal all the heavenly secrets (with which he was able to confront and defeat the demon Masabakes, as is told in Chapter VIII, page 292).

STR: 18/20
AGI: 5/10
DEX: 10/12
VIT: 35/40
PER: 5/10
COM: 1/5
CUL: 5/20

Height: Between 3 and 4 varas.
Weight: About 600 lbs.
RR: 0%
IRR: 225%

Protection: Thick Skin (5 Protection Points).

Weapons: Bite 45% (1D6+1D3+Poison), and can use any human weapon at their basic percentage.

Skills: Track 45%.

Spells: None.

Special Powers:

- **Multiple Heads:** If a Grigori succeeds in successfully performing a Step In move action on an opponent, he can perform seven attacks, one for each of his seven serpent heads.
- **Poisonous Bite:** Anyone who receives at least 1 DP from a grigori bite must pass a VIT x1 roll: if it fails, the victim won't ever heal from those wounds, so, assuming they survive the combat — which might be too much to assume, they lose 1 LP permanently.

Lilim

According to a Hebrew legend Lilith was Adam's first wife; created in terms of equality beside him. After lying as husband and wife for the first time, Lilith found the activity very interesting and amusing, so she wanted to continue it, by straddling him. Adam refused, arguing — in a very macho way — that it had to be the man who had control over these matters. As a result of that marital dispute, they fought and Lilith was seduced by Lucifer, becoming a demon and abandoning Adam (who missed her greatly, which is why God created Eve, but that's another story).

The daughters of Lilith and Lucifer (or, according to other authors, the daughters of Adam himself) were the Lilim, beings of beautiful appearance but darkest of hearts, whose first mission for the Devil was to seduce and pervert the Bene ha'Elohim.

They amuse themselves by corrupting monks who have taken a vow of chastity, straddling them while they sleep, and if any falls into sin — and who could resist, seeing a stupendous, completely naked, woman on top of them? — Lilith's obscene laughter echoes through the corridors of the monastery. To avoid this, the more cautious monks tie crucifixes on their genitals before bedtime.

STR: 15/18
AGI: 15/20
DEX: 10/20
VIT: 10/15
PER: 15/20
COM: 10/20
CUL: 10/15

Height: 1.75 varas
Weight: 130 lbs.
RR: 0%
IRR: 175%

Protection: None.

Weapons: None.

Skills: Eloquence 75%, Seduction 95%.

Spells: They may learn spells if they so desire.

Special Powers:

- **Inhuman Beauty:** their beauty, like that of the súcubos, is beyond human canon (Appearance 35), arousing desire and lust in their wake.
- **Teleportation:** They can innately use the *Travel Powder* spell

Nephilim

Not all the Bene ha'Elohim cohabited with Lilim; some did so with ordinary human women, giving rise to the Nephilim, human beings of gigantic stature whose leader was called Helel. According to Jewish tradition, it was the nephilim who attempted to build the tower of Babel to reach Heaven and invade it.

Be that as it may, the nephilim were scattered throughout the world — it is said that Goliath, the giant that confronted David, was one — and their line disappeared, although according to the legends some may still exist, or at least their descendants.

STR: 40/45
AGI: 30
DEX: 10/15
VIT: 35/45
PER: 20
COM: 10
CUL: 10

Height: Between 3 and 4 varas
Weight: 600 lbs.
RR: 5%
IRR: 95%

Protection: Thick skin (5 points of Protection).

Weapons: Pelea 80% (1D3+1D4), Clava 45% (1D6+4D6).

Skills: Discovery 60%, Run 75%, Track 90%.

Spells: None.

Special Powers:

None.

Traitor Angels and Rebels

Lucianel

Before Lucifer's rebellion took place, Lucianel belonged to the order of Virtues, but soon abandoned his duties, preferring to devote his time to pranks and jokes. He became a nightmare for most of the angelic beings who quickly tired of his twisted practical jokes — though a few did smile at them, for they understood his jokes. The situation reached such extremes that a party of the heavenly hierarchy turned to Luzbel to impose order in the chaos that Lucianel left in his wake, but the angel smiled at the congregation, saying that it was God's will for Lucianel to continue with his peculiar task. The truth of the matter is that among those few who "understood" his humor were Luzbel and God (no surprise, because God knows and understands everything).

And so continued Lucianel's existence until the day of Luzbel's rebellion to overthrow God, which surprised the angel, who could not understand how he had not thought of this joke before; without much thought he joined the side of the insurgents, who were a whole lot funnier to him. After the expulsion of the rebels, Lucianel, like the rest, was sent to Hell, although he did not really understand what had happened — he simply thought that a new celestial kingdom had been constituted in Hell with the most "lively" people from Heaven. But since demons have less patience than angels, and much less of a sense of humor, when Lucianel began with his jokes and pranks, they decided to take action. The less patient and understanding demons pursued him wholeheartedly to twist his neck, which only helped Lucianel learn Hell's secret nooks and paths better. Others complained to their superiors in search of a solution, but it did not do much good either, for Lucianel anticipated this, taking the form of the aforementioned superiors "listening" patiently (while biting his tongue as not to laugh…) to the continuous complaints. Some went so far as to ask Banastos to forge a weapon to kill Lucianel or chains or a cage to capture him, but the blacksmith refused to do so, arguing that "he could not waste his time on nonsense." Things went on like this until a lynch mob was organized against Lucianel, and Lucifer was forced to make an appearance. As he had done long ago, he ratified Lucianel's position as one of the most graceful creatures of Creation, offering him the position of Infernal Jester. Trying to appease the general mood, he showed Lucianel some especially funny beings, with whom he could entertain himself: humanity. Thrilled with the new discovery, he departed Hell to meet these amusing beings.

And from then on he could be seen here and there simulating the snoring of the priest in the confessional, playing jokes on highbrow alchemists, imitating the clergyman's hiccup from drinking too much wine, causing people to inexplicably slip and fall, etc., though he especially loves the Carnival and children. On the other hand, he sometimes returns to Hell, and some say he even goes up to Heaven, to serve as a buffoon.

Lucianel takes the form of a woman of extraordinary beauty dressed in the Moorish way, with strikingly colored silks and gauzes. Little bells hang from her garments, which ring merrily as she moves. These garments have a peculiar power, as they change slightly with each blink of the eye. A pair of wings full of different colored feathers sprout from her back and in her right hand she usually carries a glass rod of various colors, which projects a rainbow when moved.

Lucianel is a mischievous, irresponsible, thoughtless, and totally amoral being who lives for jokes and pranks, which makes her capable of actions of the greatest evil or of the great kindness; the purest incarnation of chaos. Perhaps for this reason, Lucianel automatically receives the esteem and sympathy of the *iditxas*: the mischievous duendes and similar irrational creatures.

Lucianel can be summoned in the same way as lesser demons (if there is anyone who dares), but her aid can't be obtained through Eloquence. Lucianel will ask in return to be told a good joke, to be told about a good prank, or have the summoner participate in one. Lucianel can also make an appearance because of a blunder in the summoning of an elemental, minor, or higher demon (it is better to make a hidden roll). In this summoning, she will supplant the demon summoned and put some of her more twisted practical jokes into practice.

She knows lots of jokes and pranks and can instruct those who summon her in this "art", although she can also bestow the gift of becoming invisible — but this only works if the beneficiary smiles. She knows the secret entrances and exits of Hell (some demonologists suggest she may also know those of Heaven as well), and with that knowledge she is able to steal things for whoever asks; getting books from the infernal library, magical objects from minor or major demons, and even souls imprisoned in Hell.

There is also a small group of demonologists who see beyond Lucianel's buffoonish facade, and assure us that she is not as foolish or irresponsible as she seems. They find her knowledge of the secret paths of Hell, and possibly those of Heaven, as something truly fascinating, and assert that Lucianel is not the fool she pretends to be, but a spy; although this group can't agree on whose side she really serves.

STR: 20
AGI: 28
DEX: 25
VIT: 20
PER: 30
COM: 30
CUL: 25

Height: 1.95 varas
Weight: 200 lbs.
RR: 0%
IRR: 275%

Protection: Aura of Chaotic Protection (grants 2D10 Protection Points: it must be rolled each round, as the exact value of protection changes over time) and her Innocent Look (see Special Powers).

Weapons: Rainbow Rod 99% (1D6+2D6+Special).

Skills: Discovery 150%, Eloquence 200%, Empathy 99%, Fly 100%, Hide 150%, All Earth languages 99%, Listen 150%, Magical Knowledge 99%, Practical Jokes 300%, Run 100%, Stealth 200%, Tell Jokes 300%.

Spells: All, which she uses with admirable mastery to achieve her ends, although she has a predilection for the mischievous ones.

Special Powers:

- **Rainbow Rod:** Lucianel's rod is made of several colored crystals. Those who are hit with it and do not pass an RR roll find the blow received to be the funniest thing ever, and can't stop laughing for the next 2D6 rounds, suffering a penalty of –50% on all rolls they make during that time. If the RR roll is a blunder, the duration is 4D6 rounds and the target is incapable of any action other than rolling on the ground in hilarious laughter.
- **Polymorphism:** Lucianel can adopt any shape she wants.
- **Invisibility:** Lucianel can make herself invisible at will, but the sound of her bells betray her location. Anyway, it is a partial invisibility, since she will always be visible to people with a great sense of humor or innocent souls (such as children).
- **Innocent Look:** If someone tries to attack her while she is visible, Lucianel can put on her "sweet little girl next door" face. The attacker must pass an RR roll or they can't attack her, however bloodthirsty they may be.
- **Possession:** Lucianel may, if she wishes, possess (or make a soul or spirit possess) anyone at any time, if they fail an RR roll.
- **Unconfinable:** Lucianel can't be confined, trapped or held in any way.

Nisroc

A former angel of the order of the Principalities, responsible for the nation of Assyria. One of its kings, the despotic Sennacherib, demanded worship as a god, so one of God's angels — Michael, according to some authors, but Tartaruchus according to others — slaughtered Sennacherib's army in one night, killing thousands of Assyrian soldiers. Nisroc was so disgusted by the massacre that he abjured

Heaven, taking refuge in Hell. There, like others of Lucifer's protégés, he had to dedicate himself to minor tasks; in Nisroc's case, as cook for the higher demons.

It is said that Nisroc was once one of the guardians of the Tree of Immortality, and that he took several of its fruits with him when he fled to Hell, which Lucifer immediately devoured; this is why it is so hard to destroy him.

Nisroc appears as a perfect human being, very well proportioned, although he has wings and the head of an eagle. He likes to go naked, and it is possible to summon him as if he were but a minor demon. He tends to help those who really need it without asking for anything in return, out of pity.

STR: 20
AGI: 5
DEX: 21
VIT: 30
PER: 20
COM: 10
CUL: 20

Height: 1.75 varas
Weight: 220 lbs.
RR: 0%
IRR: 250%

Protection: None.

Weapons: Cooking Knife 99% (1D6+2D6).

Skills: Craft (Kitchen) 95%.

Spells: Although Nisroc could learn spells, he preferred not to.

Special Powers:

- **Fruit of Immortality:** It is said that Nisroc still keeps some fruit from the Tree of Immortality and sometimes gives a bit to a brother, enough for them to become immortal (though not invulnerable; they can continue to suffer damage) for about 1D10 hours.

Sariel

Sariel remained faithful to God during the Lucifer's revolt, fighting valiantly against the renegades; later, though, his pride was his downfall. God made him an archangel, and in one of his first missions he traveled to the land of Canaan, where it seems that everything went smoothly. However, the Canaanites began to worship him as their god and created a cult to him, where rites were performed by beautiful priestesses who served him "body and soul." In return, Sariel taught them the phases and orbits of the Moon and the primary stars, knowledge that helped them master the arts of sorcery and to create witchcraft.

When the matter became too scandalous to conceal, Sariel deserted from the heavenly ranks and joined Lucifer; who received him with lukewarm enthusiasm, but admitted him

Consilium Arbitro: Angelic Names

Sometimes a Game Director may be interested in giving a name to one or more angels who may appear out there, either to guide the characters on to the righteous path, or to massacre them for their many sins.

The names are drawn from Jewish traditions and considered heretical by both Christians and Muslims, but for this, they will work just fine.

Achaiah
Af
Akriel
Arael
Armisael
Ausiel
Barakiel
Bardiel
Butator
Fanuel
Gagiel
Israfel
Javan
Kasdaye
Laila
Leliel
Maná
Matriel
Mumiah
Och
Parasiel
Poteh
Rampel
Raziel
Sachluph
Sandalfón
Shamsiel
Tabris
Teiaiel
Yroul
Zadkiel
Zafciel
Zeruel
Zethar
Zulfas

into Hell anyway. Sariel took the post previously occupied by Samael, the renegade demon, and for this he hates him to death.

Sariel always likes to look like a rich, powerful, incredibly elegant man. He speaks with affection, and likes to be praised. In fact, his vanity is his greatest weakness. Like Nisroc, he can also be summoned as if he were a minor demon.

STR: 35
AGI: 25
DEX: 20
VIT: 20
PER: 20
COM: 5
CUL: 15

Height: 1.80 varas
Weight: 180 lbs.
RR: 0%
IRR: 275%

Protection: Magic Aura (10 Protection points).

Weapons: Any weapon at 99%.

Skills: Astrology 95%, Magical Knowledge 110%.

Spells: All, though he rarely uses them.

Special Powers:

- **Instill Spell:** Sariel has the ability to instill a spell in the mind of a person or being, who may cast it once; even if they couldn't normally activate it by themselves with their own IRR or knowledge. The person or creature in question can't cast the spell a second time unless he can summon — and flatter — Sariel.

Zefón

Also called Xafan, he has a reputation as the most ingenious angel in Heaven. So much so that, in the days of the rebellion, Zefón devised a plan to set fire to Heaven and thus distract God's faithful angels, who outnumbered the rebels. Unfortunately for him, the plan failed.

Zefón has been relegated to the background and is in charge of stoking Hell's furnace. Therefore, he usually takes the form of an angel dirty with soot, broken wings, and loaded with chains, which, by the way, is very far from reality; Zefón devised an automatic system to do his work a long time ago, and he wanders the Earth at will, adopting multiple forms. Whatever his disguise, he always reveals his great passion for technology and science, not for magic. It is impossible to summon him, since he is, theoretically, imprisoned in Hell.

Zefón's characteristics vary according to the disguise that he adopts in his "escapes", but the form that he takes must have the following characteristics:

CUL: 22
IRR: 250%

RR: 0%

Protection: None.

Weapons: Any human weapon at 90%.

Skills: Alchemy 99%, Craft 99%.

Spells: None (he far prefers mechanical devices).

Special Powers:

- **Polymorph:** Zefón can change his shape at will, taking the body of the person or animal he wants.

Chapter X: Bestiarium

Bestiary

Where beasts and various creatures that inhabit the terrestrial world may be discerned, whether they be wonders of Creation, seeds of the Adversary or animals and artifices such as those that populate the minds the copyist monks.

The Three Witches

For three days and nights the outskirts of Burgos burned. The fire was born in a mancebía (brothel), known for being a great source of sin and corruption, and there was no shortage of those who said that it was divine punishment for the failings of men. Some less-prudent people even claimed to have seen angels and demons fighting, but they were soon silenced. Those are rumors that the Fraternitas Vera Lucis does not like to have disseminated if it can uproot them.

A week passed before Lope could approach the burned ruins of the mancebía. He drew his dagger and cut his left palm, so that a drop of blood would fall on the last battlefield of his old mentor. He could not think of a better offering, for he who had spilled so much in the defense of others, than to give him of his own blood.

The earth eagerly drank the drops he bled, and it was Lope's turn to witness yet another miracle. Three women appeared at his side, as if they had always been with him and he had not noticed them until now. One was an old woman, one a woman of courting age, and the third a girl. The one who was neither old nor young had Ignotus's body in her arms, clearly dead, but with serene features as if he slept, without visible injuries. Lope did not know what surprised him more: the appearance of the three women, the vision of Ignotus, or that the woman who carried the body of the warrior did so without apparent effort, as if he weighed less than an infant.

"Will you bring him back to life?" He asked hopefully. He had seen such incredible miracles, that he could believe anything.

"No one on Earth or under it has that power, my boy," replied the older woman. "No, he lived like a warrior, and his fate follows him after death. He must go to the gates of Hell, to prevent an evil being called Sarcoy from crossing them. He will not be alone; for some time another paladin, Pol de Gorriaitz, has stood guard there. They will have much to talk about. As for you..."

"Me?"

"You've seen too much, and there's a point where there's no turning back. Go to Eliossanna with your friend the Jew. Join the Cofrades, if that is your wish, or at least spend some time among them. They will teach you much about the real world, a world that you thought only existed in your nightmares. Then... then look for two siblings, a boy and a girl. They are more or less your age. Ignotus saved them, many years ago, by invoking the power of Samael. They are the closest thing to children he ever had, and it will please them to hear from your lips the account of their protector's last battle."

"And then?" Asked Lope in a daze, while the figures of the three women seemed to dissolve in the sunlight.

"After... Ignotus already told you: it will be the beginning of your time."

Though we have dealt in depth with the heavenly and infernal spheres and their inhabitants in the previous chapters, the world is not only divided into good and evil; for, as with shades of color that brighten our vision, not everything in life is black or white. There are many more colors. So it is with the creatures we describe below; some may collaborate with Heaven or Hell, and may even worship one or other but, in most cases, they know nothing of Angelic rebellions or religions. Pagan gods, condemned spirits, the forest people, strange and supernatural animals... They all have their place in the life of the Middle Ages, and equally so in this chapter.

Next to the name we have also indicated the creature's place of origin, because although some can be found all over the Peninsula, others are exclusive to a specific region.

The Numen

Specific irrational creatures have attained a certain degree of individuality, whether because they are pagan gods, demigods, condemned spirits, or have attained such status through the faith which the people of an area still profess. To differentiate them from other creatures we have called them *numen* (although it should be more correctly *numina*, which is the plural, but we can't seem to kick the habit), a Latin word that has come to mean "presence", that refers to deities endowed with particular and mysterious powers.

Most of the numen are immortal beings, and if one should die, its body would effectively die (if it has a body), but in time it is reborn, as strong as it was before. In terms of IRR gain, numen are considered irrational creatures like the rest.

Abelardo

Provenance: The whole Peninsula.

A masterful goliard and monk who, it is said, won a game of chess against Death, betting his own life; but he cheated in order to win, so Death cursed him, condemning him to "die every day". As a result, Abelardo forgets overnight everything that happened the previous day, beginning with his own identity; so he must live until he asks Death to take him. However, he has forgotten that he has this option, although it is said that the soul of Eloise, his beloved in life, tries to communicate with him to tell him that he can die, but so far without success.

STR: 5 **Height:** 1.60 Varas
AGI: 15 **Weight:** 110 lbs.
DEX: 20 **RR:** 0%
VIT: 10 **IRR:** 100%
PER: 20
COM: 20
CUL: 20

Protection: Thick Clothing (1 Protection Point).

Weapons: Cuchillo 60% (1D6+1D6).

Skills: Dodge 75%, Eloquence 90%, Games 90%, Memory –100%.

Spells: None.

Special Powers:

- **Immortal:** Death can't take his life until Abelardo asks him too.
- **Amnesia:** Abelardo forgets everything that happened the day before.

Ahasvero

Provenance: The whole Peninsula.

Popularly called *The Wandering Jew*, Ahasvero was condemned to suffer eternal life for not letting Jesus rest on his doorstep when he bore the cross. He will only find peace when, after the Last Judgment, Jesus Christ establishes His Kingdom among men. But until that happens he wanders in madness across the face of the earth and all of his actions are directed to a single end: putting an end to his torment. Thus he can as often be found performing the greatest atrocities — in the hope of being condemned instantly and cast into Hell — as trying to find salvation by displaying the greatest of virtues. He frequently plunges into fits of despair, during which he attempts to commit suicide again and again, forever unsuccessful. He has the physical appearance of a middle-aged Jew, his face furrowed by premature wrinkles and a haunting glint in his eyes.

A legend states that Ahasvero can find rest if someone agrees to replace him; that is, if he wishes to become immortal in his place. Thus, it is not uncommon to see him offering immortality to those who ask him for power. The wretch who accepts, however, will go crazy little by little, simultaneously changing his physical appearance, losing his identity and becoming a wandering Jew named Ahasvero.

STR: 12 **Height:** 1.53 varas
AGI: 10 **Weight:** 94 lbs.
DEX: 15 **RR:** 0%
VIT: 15 **IRR:** 200%
PER: 15
COM: 5
CUL: 20

Protection: None.

Weapons: None.

Skills: All those that depend on Culture at 99%.

Spells: None.

Special Powers:

- **Regeneration:** Ahasvero has the involuntary ability to automatically and immediately regenerate any lost LPs or injury that he receives.

Aralar

Provenance: Euskadi (Basque country).

An immortal dog with intensely red fur surrounded by flames. It lives in the Basque country and is said to control fire better than the *ígneos* themselves. Apparently, originally it was a man who came to seduce the Lady of Amboto, tricking her into teaching him the secrets of her magic. But when the lady realized that she was being deceived, she transformed him into a being of fire. In spite of this he retained his powers. Since then, whenever the lady walks the Aralar mountain range she does so in the company of the dog, and when she spins cloth or combs her hair at the entrance of her cave he is stretched out at her feet.

STR: 15 **Height:** 1.20 Varas
AGI: 35 **Weight:** 130 lbs.
DEX: 0 **RR:** 0%
VIT: 25 **IRR:** 180%
PER: 20
COM: 0
CUL: 15

Protection: Fire Aura (10 Protection Points).

Weapons: Bite 75% (1D6+1D4).

Skills: Alchemy 50%, Astrology 65%, Discovery 90%, Jump 110%, Stealth 99%.

Spells: None.

Special Powers:

- **Aura of Fire:** In addition to providing it with 10 Protection Points, anyone who touches Aralar will receive 1D6 DP for each round of contact.
- **Fire Control:** Aralar is able to control and increase all types of fire, but he can't create it. One of his favorite uses of fire is to manipulate the flames that are close to an enemy, making them envelop the victim, while strengthening the flames at the same time, doing 5D6 DP to the target.

Arnaldo el Maldito

Arnaldo the Damned

Provenance: The whole Peninsula.

A French heretic scribe who, in the 12th century, was devoted to corrupting the good people of Leon, where he lived; putting falsehoods inspired by the Devil into the writings he transcribed, maliciously altering the sacred texts of San Agustín (St. Augustine), San Jerónimo (St. Jerome), San Isidoro

(St. Isidore) and San Bernardo (St. Bernard). He knew how to deceive the simple people, including some priests and friars of the lower clergy, making them commit a thousand and one blasphemies in the belief that thus they worshiped God and his saints better. Finally the wrath of the Lord reached him, and he was struck by lightning when he committed the blasphemy of maliciously falsifying the *Etymologiae* of San Isidoro on the very day of the Saints' feast. Whether by divine punishment or diabolic intervention, his spirit still remains on Earth tormenting poor copyists, attacking them when they are exhausted and causing them to make mistakes and write blasphemies.

Arnaldo has no characteristics, since he is a spirit.

RR: 5%
IRR: 95%

Protection: Arnaldo is totally invulnerable to any type of damage, whether magical or physical, and can only be affected by those spells (like Expulsion) or rituals (like Exorcism) created to fight spirits.

Weapons: None.

Skills: None.

Spells: None.

Special Powers:

- **Possession:** Like other spirits, Arnaldo may possess the body of a victim, although he may only possess transcribers, copyists or students who are writing or copying a text, and such possession is temporary, limited to the time the victim is writing only. In terms of play, each time his victim gets a blunder in his Read and Write roll, Arnaldo possesses him and the copyist must make an RR roll:
  - † If the roll is a critical, the copyist commits a normal error (ink smears the text, his pen breaks, he blots the whole page, etc.).
  - † If the roll is a normal success, the copyist makes an insignificant mistake (he writes "married" for "tired", "German" for "brother", etc.), although the error changes the whole meaning of the paragraph. They will only notice the error if they carefully review the writing.
  - † If the roll is a normal failure, Arnaldo seizes the body of the victim for 1D10 minutes, during which he writes aberrations, heresies and blasphemies without stopping; no-one can prevent it, unless the body he occupies is knocked unconscious or tied up tightly. The victim has no memory of what happened when he comes to his senses.
  - † If the RR roll turns out to be yet another blunder, Arnaldo possesses the body of the victim for 1D4 days, writing continuously — not stopping to eat, sleep, or talk; turning the book that the copyist was writing into a treatise of witchcraft, heresy and demonism. Once this is done (and if he still has time) he blots and scribbles on all the sacred and theological books that fall into his hands. Returning to himself, the victim can see nothing wrong in the texts written while under the Arnaldo's inspiration.

Asaselo

Provenance: The whole Peninsula.

A mocking spirit doomed to roam the Earth without rest, unable to speak or behave seriously, but quite the opposite; always playing practical jokes — the more twisted the better — on all those who have the misfortune of crossing his path. Likewise, he can only speak in absurd and meaningless wordplay or puns. According to the legend, Asaselo was a troubadour who, on one propitious day, composed some unfortunate verses in which he ridiculed both Heaven and Hell, and so he was condemned by both.

Asaselo can adopt any physical form of human guise, whether man, woman or child. It is easy to recognize him, however, by the maddened expression in his gaze. Beyond his buffoonish attitude, he is a deeply pessimistic, melancholy and embittered being.

STR: 15
AGI: 20
DEX: 15
VIT: 30
PER: 15
COM: 25
CUL: 20

Height: Variable
Weight: Variable
RR: 0%
RR: 350%

Protection: Asaselo can use any armor that he sees fit for the shape he adopts.

Weapons: Any weapon at 69%.

Skills: Eloquence 99%.

Spells: He can use any black magic spell.

Special Powers:

- **Resurrection:** If his physical form is destroyed, Asaselo adopts a new appearance in 1D3 hours, at least 60 leagues from where he "died".

Azracia

Provenance: Toledo.

Azracia was a demon of temptation in the service of Belzebuth, and was certainly good at his work, until one day his master sent him to obtain the soul of a poor shepherd. At first indignant at being given such a menial mission, he decided to finish it as soon as possible, not expecting too many complications; but when he offered the shepherd a thousand and one temptations, he responded that he already had everything he needed and anything else would only bring him problems. Azracia decided to change his tactics: from then on, he simply talked to him about "inconsequential" subjects — his wife, his children, his neighbors, the flock, etc. While they were thus talking, the shepherd

unconsciously awakened in the demon a certain degree of envy; for he, though he was a mighty demon, could never know the wonders of such simple and unique sensations and emotions. Time passed and a sincere friendship was born between them, which horrified and surprised the demon.

Belzebuth, meanwhile, thinking that his servant was working some warped and convoluted plan to get the shepherd's soul, left Azracia to it. Time passed and the shepherd grew old. On his deathbed he told everyone to leave except Azracia. There, alone, the shepherd seeing the demon so distressed, asked him what was happening to him, to which the demon answered only with sorrowful silence. The shepherd smiled and told him not to worry; if he was troubled about not winning his soul, he would give it to him right then and there. The demon was surprised, and asked what the shepherd wanted in return. He just shook his head and told him that he had already been paid with all the years of friendship that the demon had given him. Azracia felt completely overcome by the event: on the one hand, he wanted the soul, but on the other, that new feeling of friendship he had developed made him consider rejecting the offer. After a tense pause, the demon smiled and shook his head, saying he did not need it anymore. The shepherd nodded and died in peace.

Azracia returned to Hell to meet Belzebuth, who was quite annoyed by the demon's failure. Not only that, the demon prince was the laughingstock of Hell, for having a demon servant who committed such strange — and good — acts. It was not long before Belzebuth got Azracia banished from Hell, but what seemed a condemnation was quite the opposite for the demon, for now he was an exile. No longer angel or demon or human, but everything and nothing of those, he could fulfill his dream: to become a real man. He has tried many routes to this end since he was banished: observing men, their behavior and customs, learning magic in a vain attempt to find some dark and forgotten spell that would give him mortality. Until one day he met Hermes Trimegistro himself, who listened to the story of the exile and gave a possible solution to his problem: he sought a physical and spiritual transmutation, something that only God himself could do, or someone who knew His designs; designs that were left hidden and scattered throughout the entirety of Creation. Azracia asked Hermes who this someone was, to which the mage only smiled and pointed at Azracia himself. In the following years, he taught him the principles of the Sacred Art and told him to travel the world; experimenting, searching for alchemy's secret keys and performing the physical and spiritual transformations he needed.

And that's what Azracia has done ever since. In his travels, in addition to having learned practically everything about magic and a great amount of alchemical knowledge and its secrets, he has lived among people from many countries, from whom he has gained much knowledge of human nature. Moreover, as the result of his studies he is slightly obsessed with the subject of fate. Man, thanks to free will, is not bound to the influence of fate, contrary to what happens to creatures like himself, so Azracia believes if he can manage to untangle himself from fate, he can become human.

He currently lives in a house in the outskirts of Toledo under the name Javier Soto, hoping to find some knowledge that he does not yet possess. He has gained fame as a reputed physician — and as an alchemist among philosophers — and asks exorbitant amounts for his services. Azracia tends to have a good temperament, although his old nature makes him distrustful and hesitant. He helps if asked and if those in need really need his help, but be careful; he is not an angel of mercy — much less — and if he sees someone he does not like or is offended or attacked, his repressed, dark, demonic side comes to light, which is often fatal to the offender.

STR: 18
AGI: 18
DEX: 20
VIT: 20
PER: 23
COM: 23
CUL: 25

Height: 1.72 Varas
Weight: 170 lbs.
RR: 0%
IRR: 200%

Protection: Thick Clothing (1 Protection Point).

Weapons: Any weapon at 99% (although usually a knife or a staff).

Skills: Alchemy 175%, Astrology 175%, Eloquence 150%, Empathy 125%, Magical Knowledge 150%, all other knowledge 100%, Read and Write 200%, Stealth 99%, Teach 100%.

Spells: Azracia has had time to learn all spells, even one forbidden one (Embrace of Darkness).

Special Powers:

- **Banished:** Azracia is a *Desterrado*, so he has all the advantages and disadvantages of this type of creature (see page 306).

Baldú

Provenance: The whole Peninsula.

Little is known of the entity known as Baldú, although reference is made to him in ancient texts as an alchemist obsessed with discovering the Art's secrets, who, after having little success through ordinary means, decided to try finding them through the use of magic. Unfortunately, something horrible happened to him and he disappeared without a trace, and even those who knew him began to forget him little by little, leaving only references in dusty treatises. But he did not disappear altogether, for he became a *Ánima Errante* (page 361), suffering the consequences of his ambitions until the end of time. Even in his maddened state he has set himself two goals: on the one hand, to help all those initiated in the Art to find the secrets of alchemy and, on the other, to punish all those who fall to the wayside in pursuit of the magic's benefits, preventing them from suffering his same fate.

The Baldú has no characteristics, since he is an ànima.

RR: 0%

IRR: 150%

Protection: Baldú is totally invulnerable to all damage, whether magic or physical, and can only be affected by those spells (such as Expulsion) or rituals (such as Exorcism) created to combat beings like himself.

Weapons: None.

Skills: Alchemy 90%, Astrology 99%, all knowledge at 101%.

Spells: All, but will only use those known to the person he possesses.

Special Powers:

- **Possession of Alchemists:** When a magician blunders activating a spell of *vis quinta*, *sexta* or *septima*, or an Alchemy roll, at the GM's discretion the character can be possessed by Baldú, if he fails his RR roll. The victim manifests common symptoms: he can't control his actions, he won't recognize his acquaintances, and nothing in the world can keep him from his task, whether "helping", "chastising", or "punishing." In addition, the possessed will repeat the word "Baldú" over and over again.
  - † If the blunder was from an Alchemy roll, the target goes mad and goes straight to his or her laboratory (if they were not already in it) and begins to work in an insatiable frenzy, refusing to eat, drink or sleep. If they are forcibly removed from their work, they'll try to fight back; but even if they are bound or locked up so that they can't continue with their work, they'll refuse to eat, drink or sleep, seeking at all times a way to escape and return to their work.
  - † If, on the other hand, the blunder was on a magical spell, the result is worse: the victim starts to cast spells, one per round of the ones they know, chosen at random, on random targets. They will continue to cast spells when their CPs run out, losing points from their highest characteristics instead of spending CP. And so it continues until the possessed dies or someone manages to expel Baldú in some way. The one possessed by Baldú doesn't need components for the spells they cast, though they have the usual penalties for casting spells without gestures or in a low voice.
  - † The safest way to free the victim of Baldú is through an *Exorcism* ritual or an *Expulsion* spell, although some legends say that another way is by whispering Baldú's real name (which is something that is hard to discover) into the ear of the possessed, or by singing a beautiful melody Impeccably (getting a critical on a Sing roll). You can also wait for the Baldú to leave of his own free will, which happens when he blunders on an Alchemy or a Magic roll.

Basajaun

Provenance: Euskadi (Ataun).

Also called Basojaun, his name means "wild lord" or "lord of the woods", an epithet that very correctly characterizes him. He is a giant more than two meters in height who, with his long hair — it reaches to his knees, covering his face, chest and abdomen — and burly constitution, makes a terrifying enemy should the occasion arise.

But his fierce aspect is only that: an appearance. He is benevolent and warns shepherds with his cries when a storm approaches, and protects the herds from predators. His presence is announced by sheep with a simultaneous shake of their bells, calming the euskaldunes (Basque shepherds) because they know that wolves won't disturb their flock. It is also said that it he was the one who introduced agriculture to men and gave them the knowledge to forge metals, manufacture utensils, etc.

As his name indicates, Basajaun lives in the depths of a forest, specifically in the Forest of Ataun, or in a cave there; it is said that his wife, Basandere ("wild lady"), who has the same powers as he does, lives there with him. He has a great friendship with lamias and gorri-txikis, who will gladly come to his aid. There is also a certain relationship with Barbatos, the exiled demon (page 297), and there is no shortage of those who assert that they are the same being, Although others claim that it was Basajaun who, by his example, persuaded Barbatos to desert and live in the woods.

STR: 40
AGI: 30
DEX: 45
VIT: 30
PER: 25
COM: 12
CUL: 40

Height: 2,50 varas
Weight: 300 lbs.
RR: 0%
IRR 30: 350%

Protection: Thick skin (10 Protection points).

Weapons: Bastón 85% (1D4+1+3D6).

Skills: Animal Knowledge 125%, Plant Knowledge 125%, Magical Knowledge 99%, Dodge 90%, Medicine 110%, Legends 75%, Stealth 45%.

Spells: Amulet against Poison, Curse of Cain, Enchanted Barding, Expel Illness, Expulsion, Hada's Blessing, Healing Stone, Invincible Arms, Lunar Bracelet, Memory Philter, Revoke Curse, Savage Vitreol, Solar Bracelet, Soul of the Statue, Talisman of Protection, Travel Powder.

Special Powers:

- **Animal Control:** All forest animals are under Basajaun's control and he can summon them by shouting. They won't take more than 1D3 minutes to appear. The animals obey Basajaun and if he is in the middle of a fight, they'll defend him. Basajaun can communicate with all animals, as he knows their languages.
- **Plant Control:** Basajaun can control all kinds of plants with this power, and can grow them exorbitantly, transforming a quiet forest into an impenetrable one, turn a tree into a deadly trap, and so on.

Conde Guifré Estruch

Provenance: Alto Emporda.

According to legend, Count Guifré Estruch was a knight of Central Europe who distinguished himself by his valor in the service of Pere II of Aragón; so much so that, after the battle of the Navas of Tolosa, the king granted him the title of Count of Llers, in the region of Alto Emporda, famous at the time for being home to numerous witches. The domains of the new count were plagued with devil worshipers. Guifré acted with the accustomed vigor, imposing justice through blood and fire, and more than one witch ended her dark days in a bonfire or a gallows.

However, Estruch himself fell victim to the Satan worshipers' spells, who were not content in killing his body, but perverted his soul, causing Estruch's corpse to rise every night, so that under the strong and noble appearance he always had, he could sow terror among his former vassals by feeding on their blood. Others contend, however, that the witches merely transformed Estruch into a brucolaco (page 306) or perhaps into an upiro (page 370). Be that as it may, the region lived in incredible terror for ten long years, until finally a Jewish alchemist from Figueras confronted Count Estruch and exorcised him forever. He could not, however, end witchcraft in the region, and some say that even today there are witches in Llers.

STR: 32
AGI: 25
DEX: 20
VIT: 30
PER: 20
COM: 18
CUL: 22

Height: 1.78 varas
Weight: 136 lbs.
RR: 0%
IRR: 150%

Protection: Loriga de Malla (5 Protection points) and Bascinet (4 Protection points).

Weapons: Montante 75% (1D10+2+3D6), Bite 95% (1D8+blood sucking), Pelea 80% (1D3+3D6).

Skills: Eloquence 70%, Ride 90%, Seduction 90%, Track 75%.

Spells: None.

Special Powers:

- **Upiro Bite:** If he bites his victim, Count Estruch can suck their blood, causing them to lose an additional 1D4 LPs each round.
- **Invulnerability:** Count Estruch is only affected by magic and sunlight; nothing else on earth produces wounds, although objects consecrated for good can make him retreat, if the one who bears them has enough faith in them (for which should make an RR roll).

- **Hell Hounds:** Count Estruch is usually accompanied in his raids by 1D4 *dips* (page 384).

Conde Julián

Provenance: South of Castile and Andalusia.

The story of Count Julián is well known in the Christian kingdoms: governor of Ceuta in the days of the Visigoth kings, and father of an extraordinarily beautiful young woman who was raped by King Don Rodrigo when she was a lady in waiting. To avenge the affront, the count allowed an entire Muslim army from Tariq to enter the peninsula in the year 711, and during the battle of Guadalete he and his men attacked the King's rearguard. After the Muslim conquest of the Peninsula, the count suffered a long illness and died. His affront against the true Christian religion was considered to be so great that his soul was expelled from both Heaven and Hell, becoming a spirit condemned to roam the world until Judgment Day, tormented by his personal hells and by the evil of his acts.

He usually appears to men at nightfall on the outskirts of cities, taking the appearance of a gentleman of some age — in his 40's or 50's — riding a black horse and armed as if he were going to war. He likes to talk to those he finds along his way, always treating them kindly and respectfully, although he never smiles. At the very moment when midnight arrives, the count's spirit disappears in a cloud of sulfur. The rest of the night, according to some legends, he spends tormented in any one of the fortresses that he inhabited in life; ruinous mansions that now are haunted, and in which shouts are heard, fires seen and lights that can drive anyone who tries to spend the night in them crazy.

STR: 15
AGI: 14
DEX: 16
VIT: 15
PER: 10
COM: 13
CUL: 10

Height: 1.75 Varas
Weight: 146 lbs.
RR: 0%
IRR: 100%

Protection: Cota de Placas (6 points of Protection).

Weapons: Espada 80% (1D8+1+1D4).

Skills: Command 50%, Eloquence 45%, Ride 60%.

Spells: None.

Special Powers:

- **Disappearance:** Come midnight, or when Count Julian's Vitality points reach 0, he disappears in a stinking cloud of sulfur. Anyone within 2 meters of it must make a VIT x3 roll: if they fail the roll, they fall unconscious for 1D6 hours (or until another character awakens them in some way).
- **Immortality:** Count Julian is doomed to wander the world until Judgment Day. If his Vitality points ever reach 0, he disappears (see previous special power).

Escoto

Provenance: The whole Peninsula.

In life he was called Miguel Escoto and was a Scottish alchemist and astrologer who lived around 1170 to 1232. He wrote numerous books of magic and was the favorite astrologer of the emperor Frederick II, who saved him from being burned at the stake many times. He practiced necromancy, witchcraft and divination, as well as all sorts of magical arts. Apparently, in the twilight of his life, he tried to perform a complicated spell so that he would have enough power to become an immortal creature, something much greater than a man. Nobody knows what kind of spell it was, but the result can't be ignored: the castle where he cast the spell burned to the ground and Escoto was never seen alive again... but the truth is that he walks the earth.

Because he has tried to defy the natural order of life, Escoto has been condemned to punish all those who err in the ways of High Magic. He appears as a ghostly being, his head turned 180 degrees — that is, facing his back instead of his chest. He is only an ànima, but has the power to become partially visible.

Being an ànima, Escoto has no physical characteristics.

RR: 0%
IRR: 200%

Protection: Escoto is totally invulnerable to all forms of damage, whether magical or physical, and can only be affected by spells (like Expulsion) or rituals (like Exorcism) created to fight ànimas.

Weapons: None.

Skills: None.

Spells: He knows all spells.

Special Powers:

- **Magical Punishment:** If a character rolls a blunder when attempting to cast a spell of *vis quinta*, *sexta* or *septima*, the GM can make Escoto appear and punish him for his error.

The Fenicio

The Phoenician

Provenance: The whole Peninsula.

Though he is also known as *the Merchant*, *the Hawker*, *the Venetian* or *the Barterer* — and God knows by what other name he will be known by in the future — the truth is that no one knows exactly who the Fenicio is. According to a legend, he was a prosperous merchant of antiquity who boasted that he could find anything for a good price. One day he met the Devil disguised as noble, and the merchant bet his soul that he could find something to the Devil's liking. The Devil gave him immortality in order to find something that he liked, and since then, the Fenicio has wandered the Earth bartering and looking for something valuable that will free his soul from the Devil's clutches.

The Fenicio appears as an old man dressed in outdated clothes, with a shepherd's crook to help him walk. He usually drives a cart loaded with junk and trinkets, pulled by a black mule. He travels the roads bartering, and never accepts payment in cash, but does take gold, jewels or gems. The materials in which he trades are usually spell components, potions, ointments and talismans; though, with the exception of the components, his items only work at night. It is possible to trade for other, more mundane or exotic objects. However, the Fenicio is an extraordinary merchant and will always try to gain the maximum profit or benefit, even at the cost of deceiving his customers or charging them abusive prices.

STR: 14
AGI: 14
DEX: 16
VIT: 20
PER: 25
COM: 25
CUL: 25

Height: 1.60 varas
Weight: 136 lbs.
RR: 0%
IRR: 200%

Protection: Thick Clothing (1 Protection Point).

Weapons: Cayado 40% (1D4+1).

Skills: Alchemy 125%, Commerce 250%, Craft 100%, Drive Cart 100%, Eloquence 150%, Empathy 200%, All languages at 75%, Legends 80%, Magical Knowledge 150%, Memory 125%.

Spells: He only knows the Condemnation spell.

Special Powers:

- **Expert Merchant:** The years have taught him everything there is to know about the art of bargaining and it is impossible to bargain with him for a low price. Even with a critical success on a Commerce roll, the best you can get is a fair deal (for a change).
- **Interrupt Magic:** Magical and active spell effects are interrupted in his presence. Any spell that someone attempts to cast in his presence automatically fails (though the Fenicio can use the one he knows without any problems).
- **Enchanted Zurrón (pouch):** If the Fenicio opens his zurrón, looks at a person, and orders him to get inside, the victim must make an RR roll to avoid shrinking and being dragged inside. What the Fenicio does with those he captures is completely unknown.
- **Last Breath:** If someone kills the Fenicio, he will cast *Condemnation* on his murderers with his last breath (even if he has been beheaded).

Gaueko

Provenance: Northern area of the Peninsula.

A Basque genie of the night, the lord of black magic, worshiped by all who practice magic in the north of the Peninsula. He usually takes the form of a large black dog, although he can also become invisible, revealing his presence only by a burst of icy air that causes an inexplicable fear. He is an extremely cruel and bloodthirsty creature.

Apart from his ancestral cult, this dark and sinister entity has had a handful of non-pagan witches offer up sacrifices and pay homage to him in the fourteenth and fifteenth centuries, because his legendary power and intentions have caused them to confuse him with a powerful demon of Hell. This dark *numen* does nothing to dispel this foolish notion as long as he is treated with due respect (i.e. according to the old traditional rites) and if their plans are to the Lord of the Night's liking. But woe be to those who do not do so! For God is not the only one who condemns those who take his name in vain.

Many of those who know him repeat an aphorism that embodies the power of the Gaueko: *Gaue, gauezkoenzat, era eune eunezkoentzat* ("The night for Gaueko and the day for the day").

STR: 25
AGI: 32
DEX: 0
VIT: 40
PER: 20
COM: 5
CUL: 30

Height: 1.30 Varas
Weight: 120 lbs.
RR: 0%
IRR: 400%

Protection: He is invulnerable to anything other than magic.

Weapons: Bite 90% (Poison).

Skills: Stealth 85%, Empathy 95%, Magical Knowledge 150%.

Spells: He knows and use all spells, especially those of black magic.

Special Powers:

- **Venomous Bite:** Anyone who is bitten by Gaueko immediately dies of poison, despite any protection he has, and without making a Vitality roll; there is no possible way of avoiding it.
- **Terrifying Presence:** Anyone who sees Gaueko must make a Temperance roll or be paralyzed by terror. The roll can be repeated every round.

The Lady of Amboto

Provenance: Northern area of the Peninsula.

Also called Mari ("Lady") by her faithful, the Lady of Amboto is known by many names: Gaizto en Oñate, Lady of Aralar in Amezqueta, the Witch of Aketegui in Cegama, Andre Mari in Oyarzún and Arano, and Marimunduko in Ataun, Cegama and Zuazo de Gamboa. She is a powerful demigod of the forests of the north who belongs to the race of *ígneos* demons, and is adored by brujas, sátiros, lamias and even by some humans who, after the arrival of the Christianity to the area, adored her under the guise of the Mother of God, although flaunting the signs of the cult of the Lady (for example, a virgin who holds a palace of gold in her hand, or placing a sickle at the entrances to caves or chasms where she is worshiped).

It is said that she maintains an army of vultures as servants, that can speak and dwell in the valley of Amboto in a fantastic

underground palace, in which all the rooms are richly adorned. The truth is that Mari owns a whole subterranean kingdom connected with the surface by means of caves and chasms, she continually moves around kingdom, changing her abode every seven years (this tour is known as *mañaria*). If someone were to enter her kingdom and steal some of her possessions, upon leaving they would find that all they have in their hands is a pile of rotten wood.

Her customary appearance is that of a beautiful woman, but in combat the Lady can transform herself into a gigantic fiery vulture that leaves a trail of fire behind her as she moves; like all ígneos, she can become fire, plus other animals or natural phenomena (clouds, gusts of wind or rainbows). She tends to travel in a chariot drawn by four flying horses, leaving a fiery wake.

Her a relationship with the demon Frimost is ambiguous, because although technically she is under his command, in reality she obeys very few of his orders.

STR: 20
AGI: 32
DEX: 35
VIT: 20
PER: 25
COM: 12
CUL: 30

Height: 1.85 Varas
Weight: 130 lbs.
RR: 0%
IRR: 350%

Protection: Invulnerable to physical damage (no physical weapon can damage her).

Weapons: Beak (when she becomes a vulture) 80% (1D6+3+1D6), Throw Flames 90% (4D6).

Skills: Alchemy 70%, Animal Knowledge 75%, Astrology 99%, Dodge 90%, Empathy 99%, Legends 45%, Magical Knowledge 99%, Medicine 95%, Mineral Knowledge 75%, Plant Knowledge 75%, Seduction 125%, Sing 75%, Throw 90%.

Spells: Alacrity, Call the Spirit, Cloak of Shadows, Constraints of the Eunuch, Curse of the Gul, Discord, Dream Message, Expel Illness, Expulsion, Hada's Blessing, Healing Stone, Pelt of the Wolf, Malediction, Memory Philter, Milk of Knowledge, Revoke Curse, Seduction Powder, Silcharde's Chain, Soul of the Statue, Talisman of Protection, Traveler's Charm, Virility Medallion, Wings of the Evil One.

Special Powers:

- **Transformation:** The Lady of Amboto can transform herself into a fiery vulture, animals, figures of fire or atmospheric phenomena, acquiring the characteristics of the being into which she has transformed (if it has any), keeping her RR/IRR, PER and CUL intact. The transformation is always done in 1 round. If the lady reaches 0 LP while she is transformed, she regains human form in the middle of a cloud of smoke and is stunned for 1D4 rounds.
- **Summon Storms:** Mari can summon a storm that forms over 1D4 minutes.
- **Teleportation:** she can magically transport herself from one place to another in the Basque country, to the people that she wants, or to those who request her presence.

Leila

Provenance: Castile.

If the moras encantadas (see page 368) have a queen, she is undoubtedly the one whom the Christians know as Leila, a woman who lived her mortal live in the early 13th century. The daughter of Ahmed ben Ali, a valiant Muslim lord of lands, *alcázares* (fortresses) and vassals. Ahmed died when Arias Perez, master of the Order of Alcántara, attacked his lands; and his daughter Leila took command of the army, swearing an eternal hatred of Christians, stating that she would never stop fighting, neither alive nor dead.

Finally, Leila's castle fell and she preferred to die instead of falling into the hands of her enemies, but her *ànima* still wanders vindictively across the once-Moorish lands. They say that meeting her is surely a death sentence, especially if she encounters a knight of the Order of Alcántara, which she has sworn to exterminate.

Like all *ànimas*, Leila lacks physical characteristics.

RR: 0%
IRR: 199%

Protection: Leila is totally invulnerable to any kind of damage, either magical or physical, and can only be affected by those spells (such as Expulsion) or rituals (such as Exorcism) created to fight ànimas.

Weapons: None.

Skills: None.

Spells: None.

Special Powers:

- **Possession:** Leila can appear whenever a character fails when casting the *Call the Spirit* spell anywhere there is trace of the Muslim domination. She tries to possess the magician to destroy his or her companions. If she succeeds, Leila uses her new body to kill as many knights of the Order of Alcántara as she can before she is exorcised, expelled, or the body she controls dies. Knights of Alcántara have a +25% modifier on their RR when using the *Exorcism* ritual on her, but Leila has a +25% to her IRR to possess them.

Mateo-Txistu

Provenance: Euskadi (Valley of Ataun).

Also called Martin-Abade, Juanito-Txistularia, Errege-Salomon or *El Cazador Errante* (The Wandering Hunter), it is said that he was a priest who was very fond of hunting, and while celebrating Mass a hare entered his church. Leaving the ceremony unfinished, he released his hounds and sprang after the animal. As punishment, he never came back from that hunt, and you can still hear the dogs barking and chasing the hare tirelessly for all eternity.

Mateo-Txistu appears as a human shadow accompanied by a pack of shadow dogs that howl and bark ceaselessly. He tends to appear in the valley of Ataun on nights of the full moon, nights when nobody leaves their house, because everyone who sees him is forced to follow him until they either fall down from pure exhaustion or die. Like all ànimas, Mateo-Txistu lacks physical characteristics.

RR: 0%
IRR: 150%

Protection: Mateo-Txistu is totally invulnerable to any type of damage, whether magical or physical, and can only be affected by those spells (such as Expulsion) or rituals (such as Exorcism) created to fight ànimas.

Weapons: None.

Skills: None.

Spells: None.

Special Powers:

- **Wild Hunt:** Anyone who sees or hears Mateo-Txistu and is within 9 varas of where he appears has to make an RR roll: if they pass, they'd better walk away, close their eyes, or cover their ears, because two rounds later they must repeat the roll if they are still within the distance; If they fail, they are compelled to pursue the ghost and his dogs as fast as they possibly can (maximum movement). They will run for as many rounds as they have VIT; at which point they must make a VIT x3 roll and start again. Each time they fail they lose 1 LP, and when they reach 0 LP they fall to the ground exhausted and unconscious. They must roll their VIT x5: if they fail, they die from sheer exhaustion; If their roll is successful, they will recover in 1D3 hours, free from Mateo-Txistu's influence.

Nasos

Provenance: Catalonia.

According to legend, the Nasos was a normal human being cursed by God (for what dark sin is not known) to have as many noses on his body as there are days left in the year. So that the punishment be cautionary, the Nasos is immortal, suffering the pain of wounds and diseases but never dying. This unfortunate creature longs for the company of human beings, but because of his frightening appearance he can only mingle with normal people on December 31, when there is only one day left in the year.

STR: 12
AGI: 15
DEX: 13
VIT: 15
PER: 20
COM: 10
CUL: 10

Height: 1.65 Varas
Weight: 120 lbs.
RR: 0%
IRR: 150%

Protection: he is invulnerable to any type of damage, however it is produced, although he can still feel the pain produced by the attacks.

Weapons: Cayado 90% (1D4+1), Cuchillo 40% (1D6).

Skills: Alchemy 80%, Magical Knowledge 75%, Empathy 90%.

Spells: Almost all.

Special Powers:

Apart from his immortality, he has no other powers.

Trismegisto

Provenance: The whole Peninsula.

The spirit of a mighty magician of Antiquity whose spirit overcame death. Although he is in all ways an *ánima errante*, Trismegisto ("Thrice-greatest") very rarely attempts to seize a human body.

He can be summoned in the same way as any ànima, but it is much more complicated (in terms of play, the activation percentage of the spell is reduced by half, and if the roll fails the summoner is possessed by another, especially violent or evil, ànima). Trismegisto can reveal any secret about magic or alchemy to his summoner, but he must be convinced that the one who asks for his knowledge has a real desire to increase their wisdom, and does not do so for greedy or frivolous reasons.

Like all spirits, Trismegisto lacks physical characteristics.

RR: 0%
IRR: 350%

Protection: Trismegisto is totally invulnerable to any type of damage, whether magical or physical, and can only be affected by those spells (such as Expulsion) or rituals (such as Exorcism) created to fight ànimas.

Weapons: None.

Skills: All Cultural Skills to 150%.

Spells: All spells, even forbidden ones.

Special Powers:

- **Magic Aptitude:** Trismegisto does not spend Concentration Points when casting spells.

The Wolf of Santiago

Provenance: Northern part of the Peninsula.

According to legend, this is a giant, immortal wolf with white fur that protects pilgrims on the Santiago road. He also defends people of pure heart from evil schemes, and especially from the Gaueko. Some say the wolf is the soul of a pilgrim murdered by thieves and returned to life by the archangels Gabriel and Samael to fulfill this mission, who gave him the power to command an army of wolves.

STR: 23
AGI: 35
DEX: 0
VIT: 30
PER: 20
COM: 0
CUL: 10

Height: 1.40 varas
Weight: 160 lbs.
RR: 0%
IRR: 112%

Protection: The Wolf of Santiago is immune to any weapon that is not magical.

Weapons: Bite 95% (1D4+1D6).

Skills: Discovery 95%, Jump 98%, Listen 98%, Run 200%, Stealth 125%, Track 250%.

Spells: None.

Special Powers:

- **Wolf Army:** The Wolf of Santiago can summon an army of 1D100 normal wolves to come to its aid.

Races and Peoples

Certain peoples, races or families possess extraordinary powers, or have been cursed or blessed because of their behavior or for the sins of their fathers. In any case, all the creatures which we discuss next have this common feature: they are people and races that, although in some cases they may seem human, are irrational creatures from birth.

Agotes

Provenance: Northern area of the Peninsula.

Also called *gafos*, *goys*, *chrestiás* or *cagots*, they are an ethnic group from the Baztán valley in Navarre. All are strong and fair-haired and suffer the disease of leprosy from the cradle,

since they were cursed centuries ago by the archangel Samael for their many sins: apparently they were a Visigothic tribe that mixed with the local natives in ancestral times and behaved with arrogance and cruelty. Others claim that their sin was worshiping Surgat and that they actually come from a mythical land called Agoterri. But the only truth is that the more leprosy corrodes them, the greater their magical powers become.

Malevolent and cruel, they are often found wandering, alone or in small groups, throughout the northern part of the Peninsula, and are shunned by all those whom they encounter: in churches they enter through a separate door and when priests give them the host they do so with the tip of a staff, they are also forbidden to marry others who are not of the same race — if it happens that a union of this type happens and a son is born, he is called *charlingo*, "hound dog," and is treated equally or even worse than his parents. They can't bring their cattle to communal pastures, nor join the village dances, nor serve as soldiers, nor study to become priests, nor enter a Convent, etc. In short: they lack all possible civil rights, and are even denied burial on sacred ground.

STR: 18/20
AGI: 5/10
DEX: 5/10
VIT: 20/25
PER: 15/20
COM: 0/5
CUL: 25/30

Height: 1.80/2 varas
Weight: 100/120 lbs.
RR: 5/0%
IRR: 95/100%

Protection: None.

Weapons: Espada Corta 45% (1D6+1), Clava 45% (1D6).

Skills: Astrology 75%, Legends 80%, Magical Knowledge 70%, Torture 50%.

Spells: The Agotes can learn any spell up to *vis sexta*, but they especially like black magic spells, and enjoy a +35% casting bonus with them.

Special Powers:

None.

Ananos

Provenance: Galicia.

According to popular tradition, when the Suevos (Suebi tribe) invaded Galicia they brought the ananos (dwarves) as slaves with them, a magical race of small beings who soon escaped their oppressors, joining the mouros in their subterranean kingdom. Others claim that they already lived on Galician lands before the arrival of the Romans, when they were called "dusios". Some legends claim that they were responsible for bringing the encantos to Galicia.

Be that as it may, the ananos live with the mouros in their subterranean kingdom, which brings benefits to both races, since the ananos are excellent miners and diggers and do not suffer the metal taboo that the mouros do. In turn they have a home and powerful allies.

They look like short men with broad shoulders and powerful arms, with short, knock-kneed legs. Their skin is crusty, as if covered with dirt, and they often have long, dirty, tangled beards; an appearance that often causes them to be confused with gnomos, the demon elementals of earth (page 315). When they have dealings with humans they are suspicious and mocking, and they always try to stand on tall objects so they don't seem so small. They like to wear brightly colored clothes, such as reds, greens and yellows, but let no one think they are harmless; some legends claim they love human flesh.

STR: 25/30
AGI: 1/3
DEX: 20/25
VIT: 25/30
PER: 1/3
COM: 1/3
CUL: 10/15

Height: 0.80 varas
Weight: 180 lbs.
RR: 0%
IRR: 135%

Protection: Thick skin (2 Protection points).

Weapons: Maza Pesada 50% (2D6+2D6).

Skills: Mineral Knowledge 99%.

Spells: None.

Special Powers:

- **Dark Vision:** the Ananos can't stand the light of the sun, and they have a –30% penalty to all actions that take place in broad daylight. On the other hand, they see very well in the gloom and even in complete darkness. Their favorite trick is to attract the brave into the depths of their caves to ambush and destroy them.
- **Transformation:** Ananos can transform into owls or other nocturnal birds either to escape danger, hide, or spy on humans.

Aouns

Provenance: Africa and the kingdom of Granada.

A race of African beings with the appearance of bald, dark skinned men, almost black, and mute from birth. They have wings except in winter, when they fall off, growing back again in the spring. In order to reproduce, the *aouns* kidnap young girls, and the offspring of this union are subjected to cruel rituals, transforming them into *aouns*. Mothers and daughters are devoured, or sacrificed to Agaliaretph, the devil to whom they pay homage.

STR: 25/30
AGI: 15/20
DEX: 15/20
VIT: 30/40
PER: 10/15
COM: 0
CUL: 10/15

Height: 1.50/1.60 varas
Weight: 110/130 pounds
RR: 0%
IRR: 100/150%

Protection: None. Aouns are marid creatures and susceptible to all Muslim Rituals of Faith.

Weapons: Espada 75% (1D8+1+1D6), Arco 40% (1D8+1D4).

Skills: Magical Knowledge 65%, Disguise 90%, Empathy 45%, Torture 90%, Fly 95%.

Spells: All aouns know a minimum of six spells, among which are always Invoke Sombras and Aquelarre of Agaliaretph.

Special Powers:

- **Flying:** As has been said before, aouns can fly, except in winter, when they do not have wings.

Catites

Provenance: The Kingdom of Granada (Alpujarras).

The catites are a clan from the Alpujarras region that are famous for being sorcerers and scouts; many claim they can cast the evil eye on their enemies without effort. In addition, they have an innate faculty to use black magic, similar to the Galician soliños.

STR: 10/15
AGI: 15/20
DEX: 15/20
VIT: 10/15
PER: 15/20
COM: 5/10
CUL: 15/20

Height: Variable
Weight: Variable
RR: 20%
IRR: 80%

Protection: they can wear the armor that best suits their profession.

Weapons: They can carry the weapons that best suit their profession.

Skills: The usual skills of the Catite's profession.

Spells: In addition to the Evil Eye that they all know, some Catites learn other spells, especially black magic.

Special Powers:

- **Evil Eye:** A catite can cast the *Evil Eye* spell without using components.
- **Magic Adept:** Catites have a +10% bonus to their spell casting rolls for black magic.

Esmolets

Provenance: Catalonia.

Esmolets are mysterious individuals who travel from town to town throughout Catalonia, practicing the trade of blacksmiths and metal forgers. They are large, heavily bearded, quiet and strong; the fact that they carry their anvils and other tools of their trade alone and apparently without effort is evidence enough of their strength. It is said that they are immune to disease and old age, and that no metal weapon can wound them, so they only die as a result of the wounds produced by the fangs or claws of wild beasts, famine, accident, or weapons of wood or stone. It is widely believed that an esmolet is able to make any kind of metal weapons quickly and effortlessly, which are much better than ordinary ones. Many claim they are of demonic origin, since the esmolets keep clear of monasteries, churches and shrines, and they avoid being more than a few months in any one place.

STR: 28/30
AGI: 10/13
DEX: 22/25
VIT: 20/23
PER: 10/15
COM: 1/5
CUL: 10/12

Height: 1.85 Varas
Weight: 180 lbs.
RR: 0%
IRR: 175%

Protection: Thick Clothing (1 Protection Point).

Weapons: Pelea 50% (1D3+3D6), any metal weapon at 90%.

Skills: Alchemy 90%, Craft 90%, Magical Knowledge 90%, Mineral Knowledge 75%.

Spells: Iron Curse, Invincible Weapon, Lion Heart, Sense Magic, Soul of the Statue, Unbreakable Weapon.

Special Powers:

- **Metal Immunity:** Esmolets are immune to all damage that comes from a metal weapon or object.
- **Imbue With Magic:** An esmolet has the ability to place one or more of the spells that it knows into a weapon it has forged, a weapon it always gives away to those who it believes deserve it. It should never be sold, although it can be gifted. Anyone who tries to seize it who is not the weapon's legitimate owner suffers the effects of the *Iron Curse* spell until it is released.

Apart from imbuing magic, any object or weapon manufactured by an esmolet is more durable and of better quality than those manufactured by a human blacksmith, allowing the GM to subtract armor penalties or to add bonuses to the weapon's basic percentage, although in no case should they exceed +15%.

Gentiles

Provenance: Euskadi

A mythical race of pagans about which countless legends are told, from before the Christian era, (that they constructed dolmens, lived in caves, etc.). The fact is that the gentiles were a flourishing social collective and possessed great knowledge in alchemy, mathematics, astrology and magic, in which they were very talented for irrational creatures. But, as rationality grew, people stopped believing in the supernatural, separating the magical world from the human world. To avoid a complete separation (which would have brought fatal consequences for both worlds), the gentiles created portals all over the world; doors between to the two realities.

The language of the gentiles was Euskara, which they taught to humans; and within their beliefs was the cult of Mother Earth, represented by Mari, the Lady of Amboto.

Thanks to this, there were numerous druids, some being truly powerful. At present there are very few gentiles in either world, and when they mingle among men, they try to go unnoticed, without getting involved in human affairs. Some may be ambitious and unscrupulous creatures, as in any society, but this is not the norm.

STR: 20/25
AGI: 5/20
DEX: 5/20
VIT: 10/20
PER: 5/20
COM: 5/20
CUL: 5/20

Height: 1.80 varas
Weight: 160 lbs.
RR: 0%
IRR: 100%

Protection: None.

Weapons: Any human weapon, although they prefer to use their powers.

Skills: Magical Knowledge 90%.

Spells: All white magic.

Special Powers:

- **Telekinesis:** This is an innate ability of the gentiles, which they lose if they are baptized. They built great megalithic works with it, and it is the basis of the legend about their strength. It is used as if it were a spell of *vis prima*, but without CP costs, and the activation roll of the spell is modified in addition to the usual way — voice, gestures, armor, etc. using the difficulty table in Chapter II (page 75) — because the more weight, the greater the difficulty. The maximum amount a gentile can lift is equal to 20 times his IRR (i.e., IRR x20 in pounds).

  The object to be controlled must be in view at all times, but it does not work at more than 1000 varas away. While using this power, the gentile can move freely, but can't run or perform tasks that require any sort of concentration (that is, he can eat while lifting a rock, but not thread a needle).

- **Push:** This is a very specific use of telekinesis by a gentile, using it to deliver a strong blow to a person. The exact distance and damage done by push varies according to the gentile's IRR percentage:

IRR	Distance Pushed	Damage
Up to 75%	1D4 varas	1D2
76-95%	1D6 varas	1D3
96-100%	1D8 varas	1D4
101-125%	1D10+5 varas	1D4+2
126-150%	1D10+10 varas	1D6+2

- **Stoning:** The gentile can use their telekinesis to launch up to 6 stones to assault a single victim.

- **Portal of the Gentile:** Portals of the gentiles connect the magical and human worlds, but can only be crossed by creatures that have an IRR of 100 or higher, or those who pass through with a gentile.

Gigantes

Provenance: The whole Peninsula.

Gigantes are enormous humanoid beings whose origin goes back to Lucifer's rebellion, when a part of the cursed host joined with the daughters of men. They are said to be immune to disease and old age, dying only from accidents or violence. They never stop growing, so elderly gigantes can be as tall as cathedrals. However, when a gigante is several hundred years old, a kind of weariness usually takes hold of him and he lies down on the Earth to never rise again, turning into hills or mountains.

Some go mad and become evil, so they are cursed by God; turning to stone when sunlight touches them. To escape this fate they live in caves. These are easily recognizable because their skin becomes dark as coal.

In antiquity there were many gigantes living among men, but their numbers fell day by day; they are already considered legendary creatures in the time of *Aquelarre*, and nobody in the Peninsula remembers having seen one.

STR: 40/45
AGI: 30
DEX: 10/15
VIT: 35/45
PER: 20
COM: 10
CUL: 10

Height: 3/4 Varas
Weight: 600 lbs.
RR: 5%
IRR: 95%

Protection: Thick Skin (5 Protection Points).

Weapons: Pelea 80% (1D3+4D6), Clava 45% (1D6+4D6).

Skills: Discovery 60%, Run 75%, Track 90%.

Spells: None.

Special Powers:

- **Dreadful Creatures:** Anyone who encounters a Gigante must make a Temperance roll. If they fail, they won't approach the creature, and if it approaches, they'll flee. Repeat the roll each round.

Mairuk

Provenance: Euskadi

Wild men who live in the Basque forests. They are beings of great strength and size, friends to numerous creatures, such as the maideak and their women, the lamiñak. In the time of *Aquelarre* their number has declined a lot; according to legend, a hero called Errolán made war on them and almost exterminated them.

STR: 20/25
AGI: 15/20
DEX: 10/15
VIT: 20/25
PER: 15/20
COM: 1/5
CUL: 10–15

Height: 1.90 varas
Weight: 160 lbs.
RR: 0%
IRR: 125%

Protection: Skins (1 point Protection).

Weapons: Clava 60% (1D6+1D6).

Skills: Discovery 60%, Dodge 45%, Listen 60%, Stealth 90% (in forests only), Track 75%.

Spells: They usually have none.

Special Powers:

- **Mairuk Bones:** It is said that the bones of a mairuk can be used as torches to light certain acts of witchcraft, since the smoke they give off has magical properties; causing a deep, nightmare-plagued, sleep for more than twelve hours.

Maragatos

Provenance: León (Region of Maragatería)

The Leonese region located between the mountains of Foncebadón, Teleno and Valduerna is known as Maragatería, and is the homeland of the accursed Maragatos. According to their neighbors, they are not human beings, although they pretend to be so, and although there are many rumors about them, none seem to coincide. Some claim that they are descendants of demons hiding on Earth since the fall of Lucifer; others, that their ancestors were one of the lost tribes of Israel scattered by the Lord after killing Christ, some suggest that they are descendants of captive Moors settled there in the early days of the Reconquista. But whatever their origin, everyone agrees that the Maragatos are traitors and wrongdoers, and that they should never be trusted; let alone have congress with their women who, though they are beautiful in appearance, are rotten inside, corrupted by sin. It is even said that they are all witches and dominate their men.

Maragatería is very poor, but it is well-traveled by travelers and merchants, and many Maragatos become drovers and muleteers. The capital of Maragatería is Astorga and the sacred mountain of its witches is Teleno.

STR: 10/15
AGI: 10/15
DEX: 15/20
VIT: 15/20
PER: 10/15
COM: 5/10
CUL: 5/10

Height: 1.65 Varas
Weight: 110 lbs.
RR: 1%
IRR: 99%

Protection: Thick Clothing (1 Protection Point).

Weapons: Cuchillo 45% (1D6+1D4), Farming implements (1D4+2+1D4).

Skills: Dodge 40%, Magical Knowledge 95%, Plant Knowledge 65%, Stealth 70%.

Spells: Many of the men and women of Maragatería are familiar with magic and witchcraft.

Special Powers:

- **Magic Aptitude:** As they are irrational creatures, maragatos do not need components to cast spells.

Mariños

Provenance: Galician coasts and lagoons.

These beings live near the coasts and in Galician lagoons and are a race of half human-half fish men and women who have the power to live and breathe underwater, where their cities can be found. However, either out of curiosity, or because they once lived on the surface and feel homesick, they like to climb onto dry land, prowling the beaches and the coasts.

Mariños (males) are extremely lecherous and are inclined to rape all the women they encounter, while the mariñas (females) are languorous and beautiful, and many are the men who break the most sacred vows to shack up with them. They are evil-doers, for more than a few times has a beautiful mariñas woman attracted some poor lover to where the males were waiting for them, or seduced him to enter the water to drown him and then to devour him at pleasure.

Mariños have the appearance of large, bulky men or petite sensual women. They are always naked, covered only with the shiny scales that serve as skin. Their hair, always long and tangled, is covered in algae and is greenish or blue. They never say a word or pronounce any sound, although it is said that mariñas are able to sing beautiful songs. If you manage to capture one and you want to keep it alive you have to provide a thousand and one special cares, because when their skin dries they are seized by fever and can die. To avoid this, they should be constantly wiped down with wet cloths day and night, while their scales fall off and pink human skin grows. Once all the scales have fallen, the mariño can live outside the water, but it will only get a soul (becoming a normal human being) if you can make it talk.

STR: 15/20
AGI: 20/25
DEX: 10/15
VIT: 15/20
PER: 15/20
COM: 0
CUL: 10–15

Height: 1.75 Varas
Weight: 140 lbs.
RR: 0%
IRR: 150%

Protection: Scales (2 Protection points).

Weapons: Lanza Corta 50% (1D6+1+1D6).

Skills: Dodge 60%, Run 15%, Swim 90%.

Spells: Few mariños use magic, although they are known to worship Silcharde, and they must have dealings with the demon Bael and ondinas.

Special Powers:

- **Water Breathing:** As has been said, Mariños can breathe both in and out of water.

Mouros

Provenance: Galicia.

According to tradition, the Galician lands were occupied by the Mouros in days gone by; magical beings capable of becoming giant snakes when necessary, perhaps related to the Basque sugaar (page 395). The arrival of first the Romans and later Christianity forced them to retreat underground, to a subterranean world which, with foresight, they had excavated beforehand.

It is known that they require the services of men and women to provide them with certain goods or to perform certain jobs, rewarding them with a long life, good health and abundant wealth. But if they tell anyone the origin of their fortune or reveal the smallest secret of the mouros, they'll punish the tattler cruelly, often with death.

The entrance to the underground kingdom of the mouros is found in the old pagan ruins — hillforts, *mámoas*, (ancient megalithic tombs), etc. — as well as in certain caves and chasms. Sometimes the *Mouras* (females), flirtatious and perverse, like to be seen in these "entrances" at dusk, either taking in the fresh air, sewing their complicated embroidery in the moonlight, or simply languidly combing their long hair with gold combs, similar to the Basque lamiñak. But gallant suitors who approach them must tread carefully, because surely a jealous mouro won't be far off. If, however, a relationship with a mouras is established, it is important to remember that the fruits of a human and a mouras are always the same: the birth of a lumia (page 393).

Although mouras are human size, the mouros are usually taller and bulky, often almost gigantic, with long beards and a dark, almost black complexion. They love the color red and wear garments of that hue, and mouras are redheads more often than not. The queen of all the Mouros is Queen Lupa, who resides in two large underground palaces: one in the Pico Sacro and the other in Monte Pindo, where she was buried.

STR: 25/30
AGI: 5/10
DEX: 15/20
VIT: 25/30
PER: 10/15
COM: 5/10
CUL: 20/25

Height: 1.70/2 varas
Weight: 150 lbs.
RR: 0%
IRR: 125%

Protection: At most they will wear thick clothes or leather gambesons (1 or 2 points of Protection).

Weapons: Clava 55% (1D6+2D6), Honda 70% (1D3+2+1D4)

Skills: Astrology 70%, Dodge 40%, Eloquence 65%, Legends 60%, Magical Knowledge 75%, Medicine 99%, Stealth 75%.

Spells: A mouros can know 1D6 spells, provided they are not invocations.

Special Powers:

- **Snake form:** A mouros can transform into a giant snake. The transformation lasts 1 round, during which time the mouros is defenseless. However, viewers need to make a Temperance roll to attack, in reaction to seeing the transformation. A mouros can't remain a snake for more than twelve hours. It maintains its physical characteristics, gains 1 point of protection from scales, can wrap its enemies with its coils (60%, 2D6 DP per round) and it loses both the Metal Taboo and Resistance to Wounds.
- **Metal Taboo:** A mouros can't touch any metal object except gold; all others produce a sharp, paralyzing pain. In terms of play, each time a mouros is injured by a metal weapon there is a 25% chance (not cumulative) of bing stunned (see the *Repercussion Table* on page 104). Therefore, they fear man and his metal weapons and shy away from direct confrontation.
- **Resistance to wounds:** a mouros never loses consciousness because of wounds, but remains standing until he dies.

Q'deshim

Provenance: The whole Peninsula.

They were known by the name *Calebitas*, "priest-dogs", in Canaan. They dressed as women and gave themselves up to the men as sacred prostitutes in temples, which devout Jews found abhorrent. According to tradition, God punished them by turning them into dogs, but the q'deshim were able to turn their curse into a virtue, devoting themselves to Lucifer's service and becoming diabolical creatures, his best agents to date; for they have the ability to go almost totally unnoticed among men and are much more reliable than human servants, who always covet riches and privileges.

The *q'deshim*, however, have two great disadvantages: the first is that, despite apparently being men, they must always dress and make themselves up as women, because if they do not, their bodies rot on the spot. The second is that during the day they are dogs, acquiring their human form only at night. Curiously, as dogs they do not lose the ability to speak or cast spells (although they have the normal penalty for not being able to do hand gestures).

human Form:

STR: 5/10
AGI: 10/15
DEX: 10/15
VIT: 15/20
PER: 20
COM: 20
CUL: 10/15

Height: 1.75 Varas
Weight: 130 lbs.
RR: 0%
IRR: 110%

Protection: They may wear any kind of human armor.

Weapons: They may handle any human weapon.

Skills: Eloquence 95%, Seduction 80%.

Spells: They can learn any kind of spell.

Special Powers:

- **Woman's curse:** As humans they must always go dressed and made up as women, otherwise, they die automatically.
- **Transformation into a Dog:** As has been said, the *q'deshim* become dogs in the daytime.

Dog Form:

STR: 10/15
AGI: 10/15
DEX: —
VIT: 15/20
PER: 15/20
COM: 20
CUL: —

Height: 1.20 varas
Weight: 70 lbs.
RR: 0%
IRR: 110%

Protection: None.

Weapons: Bite 60% (1D4+1+1D4).

Skills: Dodge 60%.

Spells: Those they know in human form.

Special Powers:

None.

Saals

Provenance: Southern coastal area of the Mediterranean.

The *saals* (singular, *sahal*) are sea creatures, and the waters that they inhabit have great palaces under them. They look like scaly-skinned men with membranes between their fingers and toes, and have the ability to breathe underwater. It is exceptional to see them on land for long periods; for this they usually transform themselves into particularly beautiful and graceful humans with pale features, but can be distinguished by the perpetually damp clothes they wear.

Usually, the *saals* are cruel to humans, especially to sailors and fishermen, whom they consider intruders in their domains. Sensitive to the pleasures of the flesh, they often kidnap young beautiful virgins to take them to their subterranean palaces; these prisoners are given the ability to breathe underwater so that they may survive.

STR: 15/20
AGI: 25/30
DEX: 25/30
VIT: 15/20
PER: 20/25
COM: 20
CUL: 20

Height: 1.90 varas
Weight: 170 lbs.
RR: 0%
IRR: 125/175%

Protection: In human form they may wear any type of armor.

Weapons: They may handle any type of human weapon.

Skills: Eloquence 95%, Seduction 95%, Swim 100%.

Spells: They can know any type of spell.

Special Powers:

- **Transformation:** A sahal can become human, or transform a human into any other type of marine creature (including a sahal).
- **Marine Communication:** Saals can communicate mentally with sea creatures.
- **Control the Sea:** Saals can control the waves, tides and currents of the sea.
- **Erase Memories:** Saals can erase its victim's memories, without the latter having any possibility of making a roll to prevent it. They usually eliminate all memories associated with themselves.
- **Water Breathing:** Saals can breathe both underwater and in the air, and can give a human the same ability.

Wolf People

Provenance: Galicia.

Apparently normal men or women, in reality they are magical creatures that feed exclusively on human flesh to survive (they can't eat other food). They are always found in small groups, usually three: one man and two women or one woman and two men (never three men or three women). If one is killed the rest of the group won't stop until they kill the "murderer" and his entire family.

To identify them, it is necessary to notice that dogs are afraid of them, that they are very hairy and have unibrows, and that they usually have bestial facial features that vaguely resemble a wolf.

STR: 20/25
AGI: 15/20
DEX: 15/20
VIT: 20/25
PER: 20/25
COM: 5
CUL: 10–15

Height: 1.80 varas
Weight: 150 lbs.
RR: 0%
IRR: 110%

Protection: Hairy pelt (1 Protection point), although they can also wear any kind of armor.

Weapons: Can handle any weapon.

Skills: Listen 60%, Run 90%, Track 75%.

Spells: They may know spells, but with certain restrictions.

Special Powers:

- **Difficulty with Magic:** As Irrational creatures, they do not need to use components to cast their spells, but they have a natural difficulty in using magic: they can't learn spells higher than *vis tertia*, and they have a –25% penalty to cast them. Also, when they are fighting or angry, they are too blinded by rage to concentrate on doing magic.

Animas and Specters

In this group are all those irrational creatures that belong to the spirit world and that, in most cases, do not have a physical body of their own (when they have one, it's usually because they possessed someone else's), such as ghosts, specters, wraiths or souls (or, simply, *ánimas*) of all kinds and conditions, also including all the dead resurrected by magic.

Abrazamozos

Provenance: Andalusia.

An *ánima* or ghost of unknown origin, although many claim that they are the spirits of women murdered in love, after rapes, or who have committed suicide after being abandoned by their lovers. Be that as it may, the abrazamozos appears as an extraordinarily beautiful young woman, appearing to young womanizers and seducers who walk alone. When the young man lays eyes on the beauty of the young woman, he follows her and flatters her, while she tries to "flee" from his arms; but when he finally manages to catch her, she becomes a horrible skeleton that clings strongly to the unfortunate womanizer. Many are those who lose consciousness, and also many are those who rectify their behavior the next day and forget about gallantry and romance.

An abrazamozos lacks characteristics.

RR: 0/25%
IRR: 75/150%

Protection: An abrazamozos is totally invulnerable to all sorts of damage, whether magical or physical, and can only be affected by those spells (such as Expulsion) or rituals (such as Exorcism) created to combat them.

Weapons: 70% Prey (Special).

Skills: None.

Spells: None.

Special Powers:

- **Prey:** When a abrazamozos preys on a young man, he must make a Temperance roll with a penalty equal to the amount of IRR that she has above 100 (if she has 150% IRR, he will have –50% to his Temperance roll). If he succeeds in the roll, he simply falls unconscious to the ground for 1D10 hours; but if he fails he falls to the ground dead, scared to death (and he will become a *Ánima Errante* if his roll is a blunder).

Ánima Errante

Wandering Soul

Provenance: The whole Peninsula.

An *ánima errante* is a ghost, usually evil, that wanders crazed in deserted areas. In most cases, the *ánima* comes from a human soul who was evil in life, so not worthy of entering Heaven; but were buried with some sacred object that stops them from entering Hell. The only way to destroy them is by digging up their corpse and stripping it of the sacred object.

An *ánima errante* is completely invisible, although some animals may "feel" their presence. An *ánima errante* lacks characteristics.

RR: 25/0%
IRR: 75/150%

Protection: An *ánima errante* is totally invulnerable to all types of damage, whether magical or physical, and can only be affected by those spells (such as Expulsion) or rituals (such as Exorcism) created to combat them.

Weapons: None.

Skills: None.

Spells: Usually lacking.

Special Powers:

- **Possession:** An *ánima errante* can occupy the body of another person. To avoid this, the victim must make an RR roll: in case of failure, the *ánima errante* takes control of the victim, slowly changing his body and personality until, 2D10 days after the possession took place, the victim has transformed into an exact double of the body the *ánima* had before dying. The only way to prevent this is with an *Expulsion* spell or an *Exorcism* ritual before the given time passes.

Canouro

Provenance: Galicia.

An evil *ánimas* with the appearance of a big, black, red-eyed, wild dog. It appears to its victims in fields or forests, sometimes at sea, but never in populated areas, and tries to bite them; If it does, they don't feel pain, but have insomnia and nightmares. If a canouro succeeds in biting a child under one year of age or an injured (less than 5 LP) or sick adult, it could kill them.

The canouro is a spirit, so it really has no physical body; in fact, it is only seen in its dog form by the person it has chosen as its victim. It can be driven away if shown a sacred object (see the Confrontation Ritual of Faith) and it leaves in frustration if its attacks are dodged for seven rounds,. It is useless to try to follow it, because it is ethereal and can fly, and always runs faster than a living being.

A canouro has no characteristics.

RR: 0%
IRR: 150%

Protection: A canouro is totally invulnerable to any type of damage, whether magical or physical, and can only be affected by those spells (such as Expulsion) or rituals (such as Exorcism) created to combat them.

Weapons: None.

Skills: None.

Spells: None.

Special Powers:

- **Bite:** Anyone who is bitten by a canouro must make an RR roll every night. If they fail, they will have terrifying nightmares during the night, losing 1 VIT point, which they can't recover until they remove the curse with an *Expulsion* spell or through rituals of *Absolution* or *Exorcism*. If the character's VIT is reduced to 5 points or less, they'll die the next time they fail their RR roll.

Demachine

Provenance: Galicia.

Popular tradition tells us that when the good angels expelled Satan and his followers from Heaven, the doors of Heaven and Hell suddenly burst open and the evil angels began to fall. Once the last had entered Hell, the Archangel Michael slammed the doors shut. Unfortunately, a swarm of stragglers had no time to enter Hell and were doomed to roam the earth as wandering spirits, unable to stay long in any one single place.

They have no physical body and are invisible to men and beasts, but their malice is to blame for the noises that startles the heart of those who are alone, unexplained accidents, and even travelers going astray. It is also said that sometimes they can possess the body of a person, and that to prevent this it is necessary to make the sign of the cross if a yawn escapes.

A demachiño has no characteristics.

RR: 0%
IRR: 175%

Protection: A demachiño is totally invulnerable to any type of damage, whether magical or physical, and can only be affected by those spells (such as Expulsion) or rituals (like Exorcism) created to fight them.

Weapons: None.

Skills: None.

Spells: None.

Special Powers:

- **Temporary Possession:** A demachiño can temporarily possess the body of a human being for a few moments (1D10 rounds), if they fail an RR roll with a penalty of –75%; however, they can't possess a person who is are carrying a sacred object of their religion on their person. If the demachiño is successful, it can do what it wants with the body during that time, with the

exception of hurting itself or physically attacking their anyone. The victim won't be aware of what they say or do, and won't remember anything that happened.

- **Telekinesis:** A demachiño can move objects up to 50 pounds in weight, which it can push or make fall, causing landslides or noises.

Descabezados

Headless ones

Provenance: City of Granada.

Headless ghosts that dress like Moors, haunting the night in Granada. According to popular wisdom, they seek a replacement head, for they are the spirits of those who have been beheaded; and until they find a head they won't be whole and can't enter paradise.

A descabezado has no characteristics.

RR: 0%
IRR: 120%

Protection: A descabezado is totally invulnerable to any type of damage, whether magical or physical, and can only be affected by those spells (such as Expulsion) or rituals (such as Exorcism) created to combat them. However, they are marid and thus can be affected by Muslim Rituals of Faith.

Weapons: Brawl 45% (Special).

Skills: None.

Spells: None.

Special Powers:

- **Decapitation:** When they detect a person, the descabezado attacks them trying to capture them (to do this it rolls Brawl) and, if it is successful, it tries to possess its victim, who must make an RR roll. If the victim fails, the descabezado takes possession of their body and forces them to commit suicide. If it succeeds, the spirit take the victim's head and dissolve into thin air.
- **Vulnerable to Iron:** The headless can't attack anyone covered in metal armor, and if they brush up against any iron while attacking their victim they dissolve into thin air with a horrible howl.

Dibbuk

Provenance: North Africa and the Kingdom of Granada.

It is a Muslim belief that their soul leaves their body when they sleep, and the journeys it takes become their dreams. It is during this time that a dibbuk (its name means, literally, evil spirit) can enter their body, unless the sleeper is resting in a purified place.

Dibbuks are tortured spirits of wild beasts or monsters — humans are also possible on rare occasions — that try to seize the body of their victim and, if they do so, the unfortunate soul becomes a *ánima errante* and the dibbuk remains in their body, although it is easy for friends to realize that something strange has happened, since the dibbuk does not have the memories of his victim.

The dream characteristics of a dibbuk vary according to the animal or magical creature that it was previously.

RR: 0%
IRR: 100/150%

Protection: A dibbuk is totally invulnerable to any kind of damage, whether magical or physical, and can only be affected by those spells (such as Expulsion) or rituals (such as Exorcism) created to combat them. Dibbuk are marid, and can be affected by Muslim Rituals of Faith.

Weapons: None.

Skills: None.

Spells: None.

Special Powers:

- **Possession of the Sleeper:** If a character goes to sleep in an impure place, he may receive a visit from a dibbuk. The victim makes an RR roll with a penalty equal to the IRR points that the dibbuk has above 100 (e.g. if the dibbuk has 150% in IRR, the penalty is –50%). If he fails, the victim dreams that he is fully armed in front of a creature (the animal or creature that the dibbuk was before) and must fight it using the usual rules of combat; and he is even able to use magic against it. If the character wins, the dibbuk flees and won't attack anyone else that night; but if he is overcome by the dibbuk, it seizes his body of and his soul becomes an *ánima errante*. If the possessed body ever reaches 0 LP, the dibbuk flees and the victim's soul returns, to discover that he is in agonizing pain; though if he manages to recover from his wounds he will be himself again.

Elohim

Provenance: The whole Peninsula.

Elohim literally means "the spirits". It is a Jewish belief that the souls of the dead do not lose the power to think, and that they can be summoned and consulted by their relatives. Spirits bear the marks of death eternally, whether from old age, disease or the sword, and they always appear floating upside down, for that is how they are in *Sheol*. But be careful, you who tries to awaken one of these sleepers, for the spirit may have become an *elohim*, an infernal spirit hungry for life.

The *elohim* (called "larvae" by Etruscans and Romans) are a special type of evil spirits that can roam our world. These are *ánimas* of men who died long ago, and whose bodies and the relics that bound them have decomposed and rotted. Others claim that the origin of the Elohim are the souls of powerful witches, magicians, or Kabbalists who refuse to leave this world. But the results are all the same; the Elohim is a spirit hungry for the vital essence of the living, and if it can't consume this essence it is doomed to disappear. To obtain vital essence the elohim tries to possess the unwary

who summon it. They are susceptible to magic and are usually attracted to it, although they may also try to possess those who approach cursed places or on certain dates, when evil forces see their strength increased.

The elohim do not have physical characteristics.

RR: 0%
IRR: 125/150%

Protection: An elohim is totally invulnerable to any kind of damage, whether magical or physical, and can only be affected by those spells (such as Expulsion) or rituals (such as Exorcism) created to combat them.

Weapons: None.

Skills: None.

Spells: Elohim who once were wizards can know any number of spells, but in their state of eternal hunger they do not have the necessary concentration to use them.

Special Powers:

- **Attraction to magic:** Since they always hover near magically-active places of the world, if the GM deems it appropriate a character can be attacked by an elohim if he rolls a blunder when casting a spell of *vis quinta*, *sexta* or *septima*.
- **Possession:** The victim possessed by an elohim must make an RR roll. If he fails, he doesn't lose control of his actions (sometimes he won't even know that he is being possessed), but from that moment he feels weaker and more tired, and not even sleep will help him recover. He loses 1 point from a random primary characteristic each day; when one characteristic reaches 1, the elohim takes from another, until each characteristic has reached 1. At that point, the next point that the elohim takes causes his victim die. If the elohim is expelled from the victim's body, the victim recovers 1 lost characteristic point for each day that he spends in absolute rest.
- **Drain:** An elohim can also directly attack his victim, without possessing him. This is an automatic attack that can be carried out once per round and is resisted with an RR roll: if the victim fails, he loses 1 point at random from a primary characteristic. If a characteristic reaches 0 points, he dies.

Encanto

Enchanted Treasure

Provenance: Galicia.

Both the foolish and the wise are certain that there are treasures in Galicia, but what the latter well knows is that not all treasures are the same, for some have consciousness and powers that they use to avoid being found, since they know that if someone finds them and uses them, they will lose their identity.

Their origin is a mystery: some speak of treasures accumulated by powerful sorcerers of Antiquity, which were infused with their owner's magic; others say that they are the remains of a great treasure from Rome that, when it was going to be stolen by a magician, was hidden in Galicia divided into smaller treasures; and finally, some say that it was brought by the Ananos when they arrived on in the Peninsula.

Whatever the truth of the matter, the encantos are treasure piles of precious metals and gems that are able to think. In order not to be discovered and spent, they use their power to charm a guardian. The combination of guardian and treasure pile is what, in Galicia, receives the name "*Encanto*".

The chosen guardian can be ananos, serpes or mouros, domestic animals, spirits of the deceased, hadas, or even — although more rarely — human beings. Said guardian, whatever it may be, may die if the treasure is stolen, although most of the time it is simply freed, so many guardians drop clues for treasure hunters. On the other hand, they often punish treasure hunters who make mistakes with death.

The treasure pile has no characteristics.

RR: 0%
IRR: 150%

Protection: The pile of treasure is totally invulnerable to any type of damage, whether magical or physical, and can only be affected by those spells (such as Expulsion) or rituals (such as Exorcism) created to combat them.

Weapons: None.

Skills: They can know any Communication or Culture skill.

Spells: They can know any type of spell.

Special Powers:

- **Guardian Charm:** Anyone who sees the unguarded treasure and does not pass an RR –20% roll is enchanted as a guardian. The treasure can only have one guardian at a time. The guardian can't go more than fifty varas from the treasure, nor touch it. The guardian must attack or frighten off anyone who sees or touches the treasure, and the treasure may even cast spells through its guardian. A guardian does not need to eat, drink or sleep while it is bewitched, and over time will develop small transformations (gold spikes, golden hooves, golden hair, etc.).
- **Communication:** A treasure sees through the eyes of its guardian, hears through its ears, and can communicate with it, giving it mental orders. For a treasure to speak with anyone other than their guardian, the person must fail an RR roll; he then hears the voice of the treasure; which, by the way, always speaks backwards (instead of "go away!", for example, it will say "yawa og!").
- **Adopt form:** In case of great danger, a really great treasure can amalgamate and create a headless humanoid form with two legs and a variable number of arms, able to defend itself or to flee of its own accord. The characteristics are variable, but have to do with the size of the treasure, as follows:
  - † Less than 500 coins: can't take any form.
  - † Between 500 and 1000 coins: STR 10, VIT 15 and two arms.
  - † Between 1000 and 3000 coins: STR 20, VIT 25 and four arms.
  - † Between 3000 and 5000 coins: STR 30, VIT 35 and six arms.
- And so on. Each time a treasure loses LP, it "bleeds" a stream of jewels and coins from its wound and the creature wails lamentingly. If it reaches 0 LP, it collapses in a heap; gaining 1 LP each round until it can rebuild itself again. The only way to destroy it for good is to throw oneself onto the pile and spread the coins in all directions, physically separating the treasure and making it lose its identity.

Espantos

Spook/bogey

Provenance: Southern Castile and Andalusia.

Ghosts of the dead who have unfinished business on Earth, business that is often related to revenge against wrongdoers, or warning those who do good. They especially like to make noise, moan and scream at night to keep the living from sleeping, which is why they are sometimes called *voces* (voices). Sometimes they are invisible, like an *ànima*, but at other times they take on a ghostly, semitransparent appearance, wrapped in white shrouds or in the robes of a cloaked monk. They can make themselves visible (and audible) to whomever they wish, while the rest of those present can neither see nor hear them.

Just as a living being can't harm the deceased, an espanto can't harm the living. Of course, it can constantly appear, preventing sleep, until they die of complete exhaustion.

An espanto has no physical characteristics.

RR: 0%
IRR: 115%

Protection: A espanto is totally invulnerable to any type of damage, whether magical or physical, and can only be affected by those spells (such as Expulsion) or rituals (such as Exorcism) created to combat them. However, an espantos are marid and so can be affected by Muslim Rituals of Faith.

Weapons: None.

Skills: None.

Spells: None.

Special Powers:

- **Spectral Communication:** As we have said, an espanto can make itself visible and audible only to the people it wants to hear or see it.
- **Impeded Rest:** Anyone who is visited night after night by an espanto has to make a Temperance roll each night. Each night that they fail they aren't able to sleep and lose 1 point from a randomly selected primary characteristic. Each time a characteristic reaches 0, the character suffers serious consequences (for example, with 0 Perception they are unable to see, hear or feel anything, with 0 Strength they are not able to stand up, with 0 Vitality they'll be a gelatinous mass of flesh and bone, etc.). The victim dies when all primary characteristics reach 0.

Esperit

Provenance: Catalonia, especially north of Girona (they are frequently seen on the Camino Real that leads to Figueres).

The *ánima* of a person who had regular dealings with the Devil or his followers, but sincerely repented before dying. This repentance allows them to stay out of Hell, but because of the nature of their sins they can't enter Purgatory or Heaven, either. So to atone for their sins they must wander the roads for an indeterminate length of time, unable to enter houses or towns.

They have the appearance of haggard, gaunt, sad people, always dressed in dark clothes with half their face covered by a hood or a hat. Those who bump into one are considered lucky, because it is popular belief that the esperits can shorten their wandering sentence if they help the living to not make the same mistakes they made, which they do by revealing details of their immediate future.

An esperit lacks physical characteristics.

RR: 0%
IRR: 125%

Protection: An esperit is totally invulnerable to all kind of damage, whether magical or physical, and can only be affected by those spells (such as Expulsion) or rituals (such as Exorcism) created to combat them.

Weapons: None.

Competencies: None.

Spells: Usually lacking.

Special Powers:

- **Vision of the Future:** It works the same as the spell of the same name (page 196).

Estadea

Provenance: Galicia.

Ánimas of the deceased who have left things unfinished on Earth, whether a promise, revenge or simply to warn one's family about something important. They roam the roads by night, especially crossroads that are not sanctified with a *cruceiro* (stone cross). If an estadea comes across someone, its face lights up spectrally and a whitish light emanates from its fingers. If its victim is frightened and cries out, the estadea *takes the opportunity* to possess them until dawn comes by entering through their open mouth.

The estadea lacks physical characteristics.

RR: 0%
IRR: 150%

Protection: An estadea is totally invulnerable to all types of damage, whether magical or physical, and can only be affected by those spells (such as Expulsion) or rituals (such as Exorcism) created to combat them.

Weapons: None.

Skills: None.

Spells: None.

Special Powers:

- **Possession:** When a victim is frightened by an estadea, they must make an RR roll with a –50% penalty. If they fail, they cry out in fright and the estadea enters their body. The victim loses control of their body; although they may remember something of what they did as if it were a dream. The estadea can use the skills it knew in life, and also the memories, skills and knowledge of the person it is possessing. Although it can't directly injure the body, it can make it commit suicidal acts. If the estadea appears before a group, the spirit will enter the body of the person who failed their RR roll by the greatest margin. The possession always ends with dawn's first light or, in its absence, at cock-crow.

Fatuos

Provenance: The whole Peninsula.

These are *ánimas* of those that have died without confession and whose bodies are unburied. Either by divine intransigence or by infernal malice, they are tied to the earth, taking the appearance of balls of fire that give off powerful light.

Many fatuos are willing to serve Lucifer, with the belief that the Evil One will reward them by turning them into demons. They try to lure the curious and the unwary into moors and forests to lose their way, or attract them towards ravines or pools of water so that they suffer the same horrible fate as the fatuo.

Some insensitive shipbuilders like to place the corpse of an unbaptized child under the mainmast of the ship, to produce a fatuo that protects the whole ship, so that it never sinks. It is easy to distinguish the ships that are bewitched in this way, as the light of the fatuo shines brightly from the top of its mainmast.

Fatuos do not have physical characteristics.

RR: 0%
IRR: 150%

Protection: A fatuo is totally invulnerable to all kinds of damage, whether magical or physical, and can only be affected by those spells (such as Expulsion) or rituals (such as Exorcism) created to combat them. Fatuos are marid, and can be affected by Muslim Rituals of Faith.

Weapons: None.

Skills: None.

Spells: None.

Special powers: None.

Gaizkin

Provenance: Euskadi

Also called *gaiztoak* or *gaizkiñak*, they are evil spirits of the night that feed by sucking the energy of sleepers, leaving them with a mark called an *ubendua*. They reproduce by causing a fatal illness in the sleepers. They obey the Gaueko, and can be used to take revenge on its enemies or its servants.

A gaizkin lacks physical characteristics.

RR: 0%
IRR: 175%

Protection: A gaizkin is invulnerable to any type of damage, whether magical or physical, and can only be affected by those spells (such as Expulsion) or rituals (such as Exorcism) created to combat them. They can't enter a room protected with the Restful Sleep spell.

Weapons: None.

Skills: None.

Spells: None.

Special Powers:

- **Invisibility:** Gaizkin are invisible to the eyes of humans, although animals (especially dogs and cats) can detect their presence.
- **Ubendua:** This is the mark caused by the gaizkin's bite while feeding. The bite causes 1D3 DP to its victim, due to the weakness that the loss of life force causes.
- **Disease:** If a gaizkin wishes to cause death it enters its victim's bedroom at night, casting a spell on the pillow where their head rests. The feathers gradually gather until they form the shape of a rooster's head. The victim has atrocious nightmares, and a couple of days later enters a state of high fever and prostration, and dies raving mad 2D6+1 days after the process began. Ten gaizkin will rise from the fingernails on the victim's hands once the body begins to decompose. The only cure is to discover the "rooster's head" that formed in the pillow feathers and burn it immediately.

Gambutzin

Provenance: The region of the Baix Ebre (Lower Ebro).

This creature has the appearance of a human shadow, which many confuse with the demon elementals called sombras (page 317), but the truth is that the gambutzin is the shadow of the body of a sinner whose soul is in Purgatory, who seeks to shorten their sentence by helping those who are in danger. A difficult task, since the gambutzin is mute and insubstantial; it is, as we said, simply a shadow.

Gambutzin lack physical characteristics.

RR: 0%
IRR: 150%

Protection: A gambutzin is totally invulnerable to any types of damage, whether magical or physical, and can only be affected by those spells (such as Expulsion) or rituals (such as Exorcism) created to combat them.

Weapons: None.

Skills: None.

Spells: Usually lacking.

Special Powers:

None.

Gogues

Provenance: Catalonia (although the most famous and dangerous ones are in the Gorg Negre, in the massif of Montseny).

Female spirits that haunt certain springs, rivers and ponds. They are the *ánimas* of suicidal young girls who went to Hell for their sins. Being beautiful, the Devil grants them the opportunity to leave his kingdom as long as they attract the unwary with their songs and voices, excite their lust, and drag them under water to drown them and send their souls to Hell. The gogues that best fulfill their function are rewarded by being transformed into ondinas, while those that show signs of repentance are driven into the most terrible of Hell's nooks.

Their look like very pretty young girls dressed in flowing clothes, with expressions of deep sadness in their eyes. Many appear before crying their victims. They are incorporeal and semitransparent, although the latter is not noticeable to the naked eye.

Gogues lack physical characteristics.

RR: 0%

IRR: 125%

Protection: Gogues are totally invulnerable to any type of damage, whether magical or physical, and can only be affected by spells such as Expulsion or rituals such as Exorcism. If exorcised, evil gogues are thrown back down into Hell, from which they can't leave again; while gogues who have not yet killed anyone, who dislike their condition and sincerely repent of their sins, are sent to Purgatory.

Weapons: None.

Skills: Eloquence 75%, Seduction 80%, Sing 90%.

Spells: Usually none.

Special Powers:

None.

Goul

Provenance: Kingdom of Granada.

Ànimas of women who, having been wicked in life and judged by Allah for their sins, are punished in death to wander the Earth until Judgment Day. They walk at night, suffering the shame of their nakedness, for no cloth covers their body, exposing their backsides, which resembles that of a donkey. They can't cause physical harm to humans, but they can frighten them to such an extent that some have instantly dropped dead or have lost their minds.

A goul lack characteristics.

RR: 0%
IRR: 100/150%

Protection: A goul is totally invulnerable to any type of damage, whether magical or physical, and can only be affected by those spells (such as Expulsion) or rituals (such as Exorcism) created to combat them. Gouls are marid, and can be affected by Muslim Rituals of Faith.

Weapons: None.

Skills: Animal Knowledge 95%, Sing 75%, Stealth 85%.

Spells: None.

Special Powers:

- **Cause Insanity:** When a goul wants to frighten her victim, she forces them to make a Temperance roll: if they fail, they faint for 1D6 hours; but if they blunder, they must make a CUL x5 roll. If the roll is successful, they simply lose their minds; if they fail, they die instantly.

Itzugarri

Provenance: Euskadi.

Itzugarri and *Ánima Erratu* are the names with which apparitions and lost souls are more commonly known by in the Basque Country, and if someone dies without having fulfilled a promise or vow made to God, the Virgin or a Saint, they have to remain in Purgatory until somebody fulfills it for them. Therefore they roam the roads at night, sometimes as lights, other times as shadows, but especially as ghosts. Their favorite places are abandoned, uninhabited areas and crossroads.

To deal with an itzugarri it is necessary to say the correct formula, which is "*Zazpi eztatuz ez adi alde, eta aurreti*" ("Do not come closer than seven stades, and stay in front"), not forgetting that it is always *aurritz* ("in front"), never *atzeti* ("behind"), for then itzugarri would be on top of the mortal. Afterwards it should be asked what it wants; what must be done for it to rest in peace. But if the itzugarri asks that its shroud be removed, it should never be done using the hands. To err in any of these phases means death before a year has passed.

An *itzugarri* lacks physical characteristics.

RR: 0%
IRR: 125%

Protection: An itzugarri is totally invulnerable to all types of damage, whether magical or physical, and can only be affected by those spells (such as Expulsion) or rituals (such as Exorcism) created to combat them.

Weapons: None.

Skills: None.

Spells: Usually lacking.

Special Powers:

- **Death:** As mentioned before, if someone fails in the afore-mentioned protocols, the itzugarri causes their death in less than a year.

La Manga

Provenance: Castile.

It is said that the last person in a region who dies before All Saints' Day becomes a manga, an apparition that appears on All Saints' Day and then wanders through the region for a whole year, until it is replaced by the last person to die before the first of November of the following year. The manga usually takes its condemnation philosophically, knowing that it won't last forever, dedicating itself to protecting and advising its people on many occasions. However, there have also been cases of mangas that have gone mad, becoming truly dangerous beings, especially if the region where it wanders is unpopulated. In that case, the condemnation of the manga lasts until there is a human death in the territory.

The manga lacks physical characteristics.

RR: 5%
IRR: 95%

Protection: The manga is totally invulnerable to any type of damage, whether magical or physical, and can only be affected by those spells (such as Expulsion) or rituals (such as Exorcism) created to combat them.

Weapons: None.

Skills: None.

Spells: Usually lacking.

Special Powers:

- **Bodily Possession:** Similar to *ánimas errantes*, desperate or mad mangas may possess the body of another person. To avoid this, the victim must make an RR roll: if it fails, the manga will take control of the victim's body.

Mora Encantada

Provenance: Castile and Andalucía.

The legends say is that to stop the Christian advance during the Reconquista, many Moorish leaders — all of whom were powerful magicians — didn't hesitate to put spells on their daughters to stop the enemy, to sow confusion in their ranks, or simply to remain as custodians of treasures they could not carry away with them. For this reason, there are numerous forbidden and mysterious places, such as the ruins of Moorish fortifications, caves where they hid their treasures, or strategically-located fountains where travelers are forced to drink. And the Moras are there, rousing the avarice of the greedy, the lust of the lonely or simply the curiosity of the unwary; always leading them to a horrible fate in which they may lose their soul as well as losing their life,.

Moras Encantadas do not have physical characteristics.

RR: 0%
IRR: 150%

Protection: A mora encantada is totally invulnerable to any type of damage, whether magical or physical, and can only be affected by those spells (such as Expulsion) or rituals (such as Exorcism) created to combat them. They are marid, and can be affected by Muslim Rituals of Faith.

Weapons: None.

Skills: None.

Spells: None.

Special Powers:

- **Enchanted Enclosure:** Moras are virtually invincible and immortal (not even *Expulsion* or *Exorcism* will work) within the area in which they are spell-bound, modifying reality to their benefit. He who is drawn into the interior has visions and feels sensations that are real for him, and can even kill. The nature of the environment varies according to the whim of the mora, although most usually recreate an atmosphere of oriental fantasy. However, the victim of a mora has a chance to defeat her, as all have a mortal weak point. Usually it has to do with performing a certain action within the fantasy: giving them a brotherly kiss, pronouncing certain words, unearthing their bones, etc.

Muerto

Provenance: The whole Peninsula.

These are corpses that have been reanimated by Agaliaretph's magic — usually to be placed under the command of his human servants — or by a Ring of Necromancy (page 206), although there are many other ways for a corpse to come back to life: For example: if a person dies experiencing strong hatred or anxiety, their soul may return to their body, even after death, for a short period of time.

STR: 10/15
AGI: 5/10
DEX: 5/10
VIT: 12/15
PER: 5/7
COM: 1/3
CUL: 5/10

Height: 1.69/175 varas
Weight: 80/100 lbs.
RR: 0%
IRR: 100/110%

Protection: None.

Weapons: A muerto can handle the weapons he habitually used when he was alive.

Skills: It has all its skills with basic percentage, although there can be exceptions.

Spells: Usually lacking.

Special Powers:

- **Damage Resistance:** A dead person is never knocked unconscious or loses their damage bonus due to wounds.

Santa Compaña

The Holy Company

Provenance: Galicia.

Also called *hueste* ("the host"), *xaira*, *avexón* ("the vision") or simply *compaña* ("the company"), they are souls who walk in procession along the roads at night to purge their sins. Given that they are dead in a world of the living, they can hear but not see, so they need a guide to lead them along the roads of the living, for which they usually use an *estadea* (page 365). They bewitch anyone that is unfortunate enough cross their path, forcing them to guide the Santa Compaña until they encounter another living human being.

The Santa Compaña looks like a procession of lights — similar to Paschal candles — that advances along the road with a mournful sound, bringing the smell of wax and the sound of chains and prayers. They follow a white-eyed man who carries a processional cross — or a cauldron in some regions. Sometimes it may appear as a procession of two lines of penitents. In reality they are skeletons wrapped in shrouds, with their heads covered and their feet bare.

Sometimes the Santa Compaña becomes an omen of death, in which case the *ánimas* carry a coffin in procession with the icon of the one who is going to die behind them. The person's death can be postponed if someone who sees the Santa Compaña goes ahead of the procession and warns the victim not to open the door of their house that night, no matter what he sees or whoever comes calling, for he will immediately die if he does.

The Santa Compaña lacks physical characteristics.

RR: 0%
IRR: 150%

Protection: The members of the Santa Compaña are totally invulnerable to any type of damage, magical or physical, and are not even affected by Expulsion spells or the Exorcism ritual.

Skills: None.

Spells: None.

Special Powers:

- **Guide:** Anyone who encounters the Santa Compaña is obligated to accompany them as their guide until the procession comes across another human being. The only way to avoid it is to succeed in an RR roll; they can add +25% to their RR if they close their fists or cross their arms and refuse to pick up the cross, or if they use an olive branch to draw a circle on the ground with a cross in the center.

Shedim

Provenance: North Africa, Arabia and the Kingdom of Granada.

Their name can be translated as "the violent ones" and, like the alibantes (page 303), they are *ánimas* of men who have died violently and seek revenge on their murderers. To become a shedim, the one near death has but to curse his murderer, and the murderer has to hear it.

He who suffers the harassment of the shedim see it everywhere out of the corner of his eye, but it disappears when he turns his head to look for it; he hears noises behind him and in the darkness. All this gradually destroys his nerves, until, in the end, the murderer pays for what he's done with his life. Once its revenge is fulfilled, the shedim disappears.

The shedim lacks physical characteristics. It's RR/IRR is the same as the murder victim had in life.

Protection: The shedim is totally invulnerable to damage, either magical or physical, although it can be affected by Expulsion type spells or the Exorcism ritual. It is marid, and can be affected by Muslim Rituals of Faith.

Skills: None.

Spells: None.

Special Powers:

- **Converting into a Shedim:** To become a shedim, a person who is dying curses his killer and, if possible, spits in their face. Then, just before dying, he makes a roll using a quarter of his IRR as a percentage (i.e. if he had 60%, roll against 15%); or half, if he managed to spit in the face of his killer. If he succeeds, he becomes a shedim upon dying. However, it is said that a corpse which has its genitals cut off can never become a shedim.

- **Curse of the Shedim:** If a character is being harassed by a shedim, they lose 1 VIT point each month that they can't recover normally. In addition, whenever they enter combat they must make an RR roll with a penalty of –25%, and if they fail, they see the shedim next to the person with whom they are fighting, forcing them to divide their defensive actions in half, because they can't distinguish one from another.

Upiro

Provenance: The whole Peninsula.

The upiro is a dead man who feeds on the blood of its victims, whether humans or animals, for which it uses its specially developed canine teeth. It has a certain similarity to a brucolaco but, unlike it, it is not a beast that has become a man, but a human being that has turned into a beast. Its appearance is usually the one it had while alive, retaining its skills and characteristics. It never grows old, doesn't need to sleep, can only bleed through its mouth, and it doesn't fall unconscious from wounds.

There are two ways a person can become an upiro: by the effects of the Upiro's Blood spell, or by direct contagion from one. This contagion can only take place if, after the victim has had its blood sucked, he dies without spiritual comfort or commending his soul to God. If this is the case, rot and vermin respect the dignity of his body, which rises as an upiro the first night of the full moon. Upiros prefer night to day, since they are burned by the light of the sun and they lose the majority of their special powers.

STR: 15/25
AGI: 10/15
DEX: 10/15
VIT: 20/30
PER: 15/20
COM: 10/15
CUL: 15/20

Height: Between 1.65 and 1.75 varas
Weight: Between 80 and 130 pounds
RR: 0%
IRR: 150%

Protection: They can wear any type of armor.

Weapons: Can handle any type of weapon, plus Bite 65% (1D8+suck blood).

Skills: Depending on the age of the upiro, these can be quite high, since they have an eternity to learn and improve them.

Spells: If they possess the necessary magical knowledge, nothing prevents them from learning all the spells they want.

Special Powers:

- **Pain immunity:** The upiro doesn't fall unconscious as a result of the wounds suffered, nor does he lose his damage bonus due to wounds.
- **Transform into a Wolf:** An upiro can become a giant wolf at will.
- **Transform into Mist:** An upiro can become a misty, ethereal being of indefinite appearance. In this guise it can pass through all kinds of solid objects, as long as they are not sacred; and can't be attacked by any weapon; though it can't attack, either.
- **Suck Blood:** When an upiro bites its victim it can suck their blood, making them lose 1D4 LP each round that it maintains the bite. An upiro who drinks at least a half its victim's blood (which corresponds to sucking 3 LP), adds a third of the victim's VIT and STR its own for 4D6 hours, although it can never exceed twice its original points. Conversely, for every full day that the upiro spends without drinking blood (human or not) it loses 1D6 LP that it can only recover once it has ingested blood again. In addition, along with the blood, an upiro sucks the victim's memories and part of their personality, so an overly active-upiro goes irredeemably mad.
- **Divine vulnerability:** An upiro can't tread on blessed ground or approach consecrated religious objects, of whatever religion. If someone makes a successful RR roll while brandishing one of these objects, he'll force the upiro to retreat hurriedly.
- **Vulnerability to sunlight:** During the day the upiro can't transform into a wolf or mist, nor increase its characteristics after sucking blood. In addition, direct exposure to sunlight burns its skin, causing 1D6 DP per hour exposure.

Xas

Provenance: Galicia.

Mischievous spirit that amuses itself by annoying humans. Its pranks consist of braiding the tail of mules and horses in the stable, milking cows to pour milk on the ground, stealing fruit or, more rarely, throwing stones at the homes of those they do not like.

They also like to meddle with pretty girls, tickling them or taking the form of a breeze and getting under their skirts. Popular wisdom says that these beings are nothing more than the ànimas of revelers who, knowing that once in Heaven or Hell their fun will end, resist leaving Earth, tirelessly persecuted by angels or demons who try to get them in line.

The *xas* lacks physical characteristics.

RR: 0%
IRR: 150%

Protection: The xas is totally invulnerable to damage, either magical or physical, although it can be affected by Expulsion type spells or the Exorcism ritual.

Skills: None.

Spells: None.

Special Powers:

None.

The Little People

In the most remote forest areas and wild places on the Peninsula, a whole series of creatures, such as duendes, hadas, sátiros, etc., are given the common name of the "Little People", also called the "People of the Woods", "the Good Folk" or "the Good People" (yes, some are anything but good); the old Romans called them "manes", "lares", "larva" or "lemurs". The truth is that throughout the Middle Ages there were great discussions on whether these beings were demons or not, and although in some cases it was obvious — as is the case of the sátiros, children of the íncubos — but not for others, since they are relatively harmless creatures. Some claim that they are ruled by the ancient demon *Barbatos* (page 297), although no one has been able to confirm it, yet.

Amilamias

Provenance: Euskadi.

Their name means "friendly lamias" because that's what they are. While their sisters are real monsters, devouring human flesh and the like, these creatures are affable and benevolent, harmless and charitable. In addition, unlike their sisters, they lack deformities.

STR: 10/15
AGI: 15/20
DEX: 18/20
VIT: 10/15
PER: 15/20
COM: 15/20
CUL: 20/25

Height: 1.65 Varas
Weight: 90 lbs.
RR: 0%
IRR: 125%

Protection: None.

Weapons: None.

Skills: All Culture skills to 95%.

Spells: None.

Special Powers:

- **Amilamia Abode:** Within its abode, amilamias are invulnerable to any type of damage. In addition, anyone who enters their cave and is not to their liking sees nothing but rocks and mud, and not the luxurious halls and the beautiful amilamias that live there. On the other hand, anyone who asks for their help and really needs it can get advice, information and maybe some kind of magical object from them. However, every man who visits them and fails an RR roll at –25% will fall immediately in love with an amilamia, refusing to leave the cave, staying there surrounded by luxuries and attended by beautiful creatures. The victim is entitled to an another RR roll with each new moon (i.e., one roll per month).

Baharis

Provenance: North Africa and the Kingdom of Granada.

Legendary Muslim beings, invisible and almost immaterial, living mostly in forests and areas away from civilization. They love to carry out all kinds of jokes, especially those in bad taste, because they are thoughtless, irresponsible and amoral beings.

STR: 10/15
AGI: 5/10
DEX: 25/30
VIT: 5/10
PER: 35/50
COM: 15/20
CUL: 25/30

Height: 1.50/1.60 varas
Weight: 110/130 lbs.
RR: 0%
IRR: 125/150%

Protection: Immune to all types of non-magic weapons. They are marid, and susceptible to Islamic Rituals of Faith.

Weapons: None.

Skills: Alchemy 115%, Eloquence 65%, Magical Knowledge 90%, Sing 10%, Sleight of Hand 110%.

Spells: They can learn any spell, except those of *vis septima*, although they especially like the spells Silcharde's Chain, Constraints of the Eunuch, Discord, and Seduction Powder.

Special Powers:

- **Invisibility:** They can become invisible at will.

Biosbardo

Provenance: Galicia.

A diminutive creature which no one knows how to (or wants to) describe: some imagine them as winged pixies, vivacious and of great beauty; while others say that they are like a little bird with vividly colored plumage. To hunt them, it is necessary to go at night to a narrow, secluded road, where neither the rooster's crow, the hen's song, nor a human voice can be heard, carrying a big large-mouthed bag, which must be opened while summoning the biosbardo.

Whoever captures a biosbardo is lucky in life, provided they do not show it to anyone. This is why skeptics think that biosbardos don't exist, that they are only jokes used to make fun of fools. Of course, if a biosbardo gets bored of being in a dark bag, it can try to escape; so most owners keep it in a small cage, bottle or sealed jug. Obviously, a biosbardo so treated takes any opportunity it can get to escape.

STR: 1
AGI: 15/20
DEX: 10/15
VIT: 1/3
PER: 10/15
COM: 10/15
CUL: 5/10

Height: 0.10 feet
Weight: One ounce
RR: 0%
IRR: 125%

Protection: None.

Weapons: None.

Skills: Boredom 65%, Fly 75%.

Spells: None.

Special Powers:

- **Luck:** As long as a person carries a biosbardo on their person, their Luck points are doubled; but no one can see the creature, nor can they boast that are in possession of one, for if they do so the biosbardo disappears and its former captor loses the ability to summon it again.

Carantoña

Provenance: Galicia and Asturias.

A small being from the Galician and Asturian forests with a humanoid appearance, yellow eyes, goat horns and sharp tusks. It tends to go dressed in fur and wear jingly bells on its ankles. It is a very agreeable, funny creature, a lover of puns, who adores human company and feeds exclusively on red wine (that it knocks back in enormous amounts). But if it can't get wine it must be supplied with blood, otherwise it will die in less than a day.

STR: 5/10
AGI: 20/25
DEX: 18/20
VIT: 10/12
PER: 20/25
COM: 15/20
CUL: 15/20

Height: 1 vara
Weight: 50 lbs.
RR: 0%
IRR: 250%

Protection: Magical Aura (5 Protection points).

Weapons: Bite 85% (1D8).

Skills: Discovery 65%, Dodge 95%, Eloquence 85%, Magical Knowledge 75%, Stealth 45%.

Spells: They can know all sorts of spells, although they avoid using black magic.

Special Powers:

None.

Diaño Burleiro

Provenance: Galicia.

These are duendecillos (pixies), some of which have goat horns on their forehead, and their legs are those of the goat, allowing them to cavort around. They amuse themselves by playing tricks on the unwary who dare to enter the forests in which they live. One of their favorite tricks is to take the form of a domesticated animal to gain their victim's trust. However, animals are very sensitive to their presence, which always gives them away.

Unlike other magical beings, they can enter sacred places and, in fact, this is a great source of amusement for them to move the reading ruler when a priest is trying to read, often getting the poor man to say some blasphemy or heresy; at which point the diaño launches into great laughter that resounds throughout the church. To frighten it away, it is enough to mention the name of Jesus or the Virgin in a simple prayer.

STR: 1/3
AGI: 15/20
DEX: 15/20
VIT: 12/15
PER: 20/25
COM: 0
CUL: 10/15

Height: 0.3/1 feet
Weight: Ten ounces
RR: 0%
IRR: 150%

Protection: None.

Weapons: None.

Skills: Dodge 99%, Stealth 99%.

Spells: Evil Eye, Hide of the Beast, Savage Vitreol, Soul of the Statue.

Special Powers:

None.

Duendes

Provenance: Mainly in Castile, although there are varieties of the duende but in other regions, like Extremadura or Andalusia (where they usually dress like the friars and are much more mischievous).

Tiny, human-looking creatures, usually dressed in luxurious, brightly colored (such as reds, greens, or yellows), good-quality clothes, and may even wear tiny swords (for males) or jewelry (for females). They usually live in cities inside the houses of men. If they like their house's residents they protect them from misfortune and their enemies. But, if on the contrary, they do not like them, they try by any and all means to expel them from what they consider their home.

A duende lives about 30 years, but every year that it spends sexually attached to a human is not counted within that lifetime. That is, a duende that lives with a man twenty years won't age a single day during that time.

STR: 3/5
AGI: 20/25
DEX: 20/25
VIT: 10/15
PER: 20/25
COM: 25/30
CUL: 15/20

Height: 0.1/0.5 feet
Weight: One or two ounces
RR: 0%
IRR: 100/150%

Protection: None.

Weapons: Tiny Sword 45% (1 DP).

Skills: Eloquence 75%,, Sleight of Hand 95% Stealth 95%.

Spells: They can learn and use any spell of up to *vis quarta* that is not black magic.

Special Powers:

- **Alter size:** A duende has the ability to vary its size at will, up to a height of 1.20 varas. Sometimes this ability is confused with invisibility, as they can reduce their size so much that they are no longer visible to the naked eye.

Duendes Martín

Provenance: Andalusia (very common in Córdoba).

In Andalusia there are different kinds of duendes, and in Córdoba it is common to hear of the duendes martín who came to the city with the Arabs during the conquest of the Peninsula, but who seem to have taken a liking to the city and have decided to stay there after the Christian Reconquista.

The duende martín (who, despite the name, is not just one, but a whole family) are half a vara in height and tend to dress like soldiers (whether they are Arab or Christian): with a sword the size of a leather punch and a brooch-sized shield. It is said that they have great powers of seduction and are able (as strange as it may seem) to please a woman in bed. They also have the power to control fire similar to that of an *ígneo* (though they can't create it) and the ability to move small objects simply by desiring it (never larger than a wand).

When a duende martín settles in a house, it is forever, and it will live peacefully with its inhabitants (helping even in small household tasks), unless a beautiful woman dwells there (for that is its doom) or a bad singer, since there is nothing that annoys them as much as off-key singing.

STR: 5/7
AGI: 15/20
DEX: 15/20
VIT: 1/5
PER: 15/20
COM: 25/30
CUL: 15/20

Height: 1/2 vara
Weight: 1 or 2 lbs.
RR: 0%
IRR: 100/150%

Protection: They usually wear a loriga de malla (5 Protection points). They are marid, and are affected by Muslim Rituals of Faith.

Weapons: Leather-punch Sword 55% (1D3).

Skills: Eloquence 75%, Seduction 90%, Sleight of Hand 80%, Stealth 70%.

Spells: They can learn and use any spell of up to *vis quarta* that is not black magic.

Special Powers:

- **Seduction:** When the duende martín decides to, it is capable of seducing any woman. To avoid this enchantment, the woman must roll an RR each day she is visited by the duende. If the roll is a failure, she falls submissively into his tiny arms.
- **Control fire:** duende martín can control any fire that is not greater than that produced in a fireplace. They often uses this power to extinguish fires, increase its intensity, or make it take strange forms. This control does not allow them to create fire where there is none.
- **Mild Telekinesis:** they can control any object whose weight is less than 3 pounds and move it through the air (if they throw it at a person, they can cause 1D3 Damage Points).

Elpha

Provenance: Castile.

The elpha has the appearance of a beautiful woman with long black hair, almond eyes and thick red lips like an open wound. From the waist down, however, her body is that of a giant snake. Her voice is sweet and melodious, a caress to all those who hear it, and therein lies her greatest power. Under the influence of her voice, her victims trustingly advance towards the creature, who then coils her snake body around them to devour them alive. Her greatest power is also her greatest weakness, as she is bored with her perpetual confinement underground; the female part of the elpha is curious and flirtatious.

STR: 25/30
AGI: 20/25
DEX: 5/10
VIT: 35/40
PER: 15/20
COM: 15/20
CUL: 20/25

Height: 12 varas
Weight: 1,000 lbs.
RR: 0%
IRR: 150%

Protection: Scales (2 Protection points, but only in the tail).

Weapons: Bite 45% (1D6+3+1D6), Coil 60% (3D6 DP per round).

Skills: Eloquence 99%, Legends 75%, Stealth 40%.

Spells: They can know up to ten spells, regardless of *vis* or class.

Special Powers:

- **Hypnotize With Her Voice:** If the elpha passes an Eloquence roll and its victim fails an RR with a –50% penalty, they trustingly approach the elpha and let her coil herself around them without resistance. To make the elpha stop talking, the victim must give a loud shout, or make a critical RR roll (he can repeat the roll once per round, with a –50% penalty), to break the spell.

Etxajaun

Provenance: Euskadi.

A domestic duende whose name means "lord of the house", though it is also known as "*naspetxa*", "*icetxa*", "*ireltxum*" or "*irelsuzki*", among others. This duende lives in the dwellings of men and comes out of his den at night, when everyone sleeps: if the house is tidy and clean and they have left him something to eat (cheese, milk, cakes), he is satisfied and brings prosperity to the family, watching over the house while they sleep and warning them in case of danger. But if, on the other hand, the house is messy and dirty, or they have not left an offering, it becomes angry, making a racket so that the residents can't sleep, breaking tools and utensils, and bringing misfortune and bad luck.

STR: 1/3
AGI: 15/20
DEX: 20/25
VIT: 5/10
PER: 20/25
COM: 1/5
CUL: 10/15

Height: Half foot
Weight: Half a pound
RR: 0%
IRR: 150%

Protection: None.

Weapons: None.

Skills: Crafts 65%, Discovery 80%, Empathy 90%, Listen 75%.

Spells: Constraints of the Eunuch, Cursed Dwelling, Evil Eye, Expel Illness, Fertility, Good Luck Charm, Healing Stone, Malediction, Midwife's Wisdom, Restful Sleep, Savage Vitreol, Soul of the Statue, Surgat's Gift, Talisman of Protection, Virility Medallion.

Special Powers:

- **Invisibility:** The etxajaun is naturally invisible, at least during the night, which is when he leaves his hideaway.

Feram

Provenance: Catalonia; especially numerous in the lands close to the mouth of the Ebro river.

A mocking, invisible spirit, very similar to the belaam demon (page 305), the feram is erotic and sensual, and likes to attack women who walk alone in the open, touching their private parts and tearing their clothes. It is especially active on the nights of San Juan and San Silvestre. However, unlike the belaam, it is very difficult for a feram to violently rape a woman, preferring to excite her passion with caresses so lascivious and sensual that many women end up voluntarily submitting to them. If she becomes pregnant, the woman gives birth to a monstrous being called a vidalot (page 397).

A feram can't enter a house unless it has prior authorization from all its occupants. There have been cases of women who, seduced by a feram, have killed their entire family in order to bring their supernatural lover into the house.

STR: 10/15
AGI: 10/15
DEX: 20/25
VIT: 15/20
PER: 15/20
COM: 25/30
CUL: 20/23

Height: 1.75 Varas
Weight: 130 lbs.
RR: 0%
IRR: 175%

Protection: None.

Weapons: None.

Skills: Run 75%, Seduction 90%, Sing 90%, Sleight of Hand 99%.

Spells: Binding of Desire, Birth Pangs, Carnal Desire, Constraints of the Eunuch, Discord, Powder of Seduction, Talisman of Protection, Virility Medallion.

Special Powers:

- **Invisibility:** The feram is an invisible being, so any attack against him has a penalty of –50%.

Follet

Provenance: Catalonia.

A stupid and perverse creature with a pierced hand. He wanders through deserted forests and roads, devouring lonely travelers. But sometimes, when he is very hungry, he will enter a village at night to steal an animal or even a child.

STR: Variable
AGI: 5/10
DEX: 5/10
VIT: 30/35
PER: 15/20
COM: 1/5
CUL: 0

Height: Variable
Weight: Variable
RR: 0%
IRR: 125/150%

Protection: None.

Weapons: Pelea 45% (1D3+Variable) and Clava 45% (1D6+-Variable).

Skills: Throw 35%, Track 70%.

Spells: None.

Special Powers:

- **Change Size:** Similar to duendes, follets have the power to increase their size, and at the same time their strength, at a rate of 5 points per round, until reaching a maximum of 40 points. They can measure between half a vara (giving them a STR of between 5 and 10 points) to five varas (with STR 40) in height.

Gorri-Txikis

Provenance: Counties of Orio and Aya (Guipúzcoa).

Little red-wooded creatures (their name means just that, "red"). Like their Catalan relatives, the joanets (page 376), they do not like the company of man and often play cruel jokes on travelers who enter their domain.

STR: 1
AGI: 25/30
DEX: 15/20
VIT: 1/5
PER: 20
COM: 1
CUL: 5/10

Height: Half foot
Weight: Half a pound
RR: 0%
IRR: 100%

Protection: They are immune to any magical or physical damage, except that which is caused by an iron or steel weapon.

Weapons: None.

Skills: Dodge 99%, Stealth 99%.

Spells: Discord, Evil Eye, Hide of the Beast, Malediction, Soul of the Statue.

Special Powers:

None.

hada

Provenance: The whole Peninsula. In Galicia they are called *bonas fadas*

Beneficial forest creatures that live in the heart of some plants, like the honeysuckle, or inside trees. They are playful, carefree and childlike beings and have the habit of pouring luck and wealth upon those humans they like (see the *Hada's Blessing* spell, page 204). These humans must be very careful not to say where they came it into their wealth, because the hada will stop helping them if they let it slip and reveal the secret, taking back what they have given up to that point — if they don't punish the loose-lipped one with cruelty or even death. But they prefer to transform the riches they have given away into stones, glue the fool to a stone or seat, or poke out the eyes of the one who has seen too much.

The hada are afraid of the night, since they know all too well that terrible creatures dwell in the dark. Neither do they like to show themselves, since humans can enslave them if they throw ash from their hearth onto the hada's shadow. If that happens, the hada must obey his master's every order, without betraying or lying to him, until his master grants him freedom or he dies; so hadas are accustomed to resorting to malice and half-truths to bring about their captors' doom and thus achieve freedom once more.

STR: 1
AGI: 20/25
DEX: 15/20
VIT: 5/7
PER: 15/20
COM: 15/20
CUL: 10/15

Height: 0.1 foot
Weight: Half an ounce
RR: 0%
IRR: 250/300%

Protection: Magic Aura (20 Protection points).

Weapons: None.

Skills: Music 65%, Sing 75%.

Spells: A hada can know and use any kind of spell except black magic.

Special Powers:

None.

Hada Mora

Provenance: South of Castile and Andalusia.

Some Hada Mora are Moorish princesses spellbound by their parents, while others are fay spirits or old divinities of nature that, like the Galician mouras, the Asturian xanas or Basque lamiak, like to appear at night that in the entrance of the caves that serve as their homes — though they may also appear in wells, pools and streams — dressed in shining robes and languidly combing their long blond hair with golden combs.

They can transform into any animal or person they desire, although they prefer to defend themselves in the form of giant serpents. They take care of animals with magical properties, spin and weave wonderful robes, and like to dance together on the mornings of the Feast of San Juan. Unlike the northern creatures, the hadas moras do not attract men to devour them, but mostly to play to practical jokes and laugh at them.

STR: 15/20
AGI: 20/25
DEX: 20/25
VIT: 15/20
PER: 15/20
COM: 5/10
CUL: 10/15

Height: 1.75 Varas
Weight: 120 lbs.
RR: 0%
IRR: 125/150%

Protection: They are immune to all types of physical damage, although they are affected by magic. They are marid, and so are affected by Muslim Rituals of Faith.

Weapons: None.

Skills: Animal Knowledge 95%, Sing 75%, Stealth 85%.

Spells: Any that is not of black magic.

Special Powers:

- **Change Appearance:** They can take any shape provided it not larger or smaller than one vara of their true size. The transformation takes place in a single round.

Joanets

Provenance: region of Ripollés, where they live four communities in the forests of Campelles, Queralps, Tregura and Freixenet.

They tiny beings are related to the hada family and look like small duendecillos (pixies) with green skin and reddish eyes. They move quickly through the air thanks to their dragon-fly-like wings. These wings are incredibly luminescent, visible from far away, and a distracted observer can confuse the joanets with ordinary fireflies. However, the light of the joanets is more intense and their flight much faster. These beings live in the forest and do not like humans, so they often play tasteless pranks on anyone who gets too close to their territory. Men seek them tirelessly however, since, according to legend, many magicians use joanets as guardians for their treasures, hidden in deep chasms or on the peaks of the highest mountains.

STR: 1
AGI: 20/25
DEX: 15/18
VIT: 2/5
PER: 18/20
COM: 1
CUL: 10/12

Height: 0.10 feet
Weight: Half an ounce
RR: 0%
IRR: 225%

Protection: None.

Weapons: None.

Skills: Fly 99%, Stealth 90%, Track 75%.

Spells: They can learn any spell of up to *vis quinta*, including black magic.

Special Powers:

- **Speed:** Due to their small size and great speed, a joanet will only be hit by a weapon if its wielder roles a critical.

Lamia

Provenance: The whole Peninsula, although in Euskadi they receive the name of *lamiña* (in plural, *lamiñak*).

A creature that looks like a very beautiful woman, with long, uncombed, bushy blond hair and crazed eyes that look like they're about to come out of their sockets. They tend to have some animal characteristic, such as claws, the fangs of a wild beast, or the legs of a goose, goat or hen. When night comes they undergo a transformation and their hair goes completely white, their eyes turn red, and their skin wrinkles like that of an old crone.

Lamias steal and devour children from small villages and remote farms, but they also stalk solitary travelers, whom they hypnotize and attract with their song. They often say exactly the opposite of what they mean, so when a lamia gives you a choice between gold bullion or a donkey tail, you should ask for the second to get the first. Paradoxically, they dislike lies intensely, punishing those that have lied to them whenever they can. They hate Christian symbols, which undermine their power.

The lamia's greatest treasure is the gold comb (in Basque, *orrazi*) with which she always combs her hair, and she is so attached to that she threatens to rain a thousand and one evils down upon anyone who tries to steal it. There are those who believe that the lamia dies without her comb, while others say that she simply must obey the possessor of the comb until the end of her days, or she manages to recover it again.

STR: 20/25
AGI: 18/23
DEX: 5/10
VIT: 30/35
PER: 15/20
COM: 15/20
CUL: 5/7

Height: 1.85/2 varas
Weight: 170/190 pounds
RR: 0%
RR: 125/175%

Protection: None.

Weapons: Bite 40% (1D4+1D6), Claws 65% (1D8+1D6).

Skills: Eloquence 60%, Seduction 40%, Sing 75%.

Spells: Nearly all lamias know Powder of Seduction.

Special Powers:

- **Hypnotic Song:** Anyone who hears a lamia's song must make an RR roll to avoid being hypnotized by her music, approaching the lamia trustingly.

Maideak

Provenance: Euskadi.

It is said throughout the *euskaldun* that the lamiñak have husbands called *maideak*. They, like their wives, are beings with human appearance and some animal trait, like the legs of a goat, hen or goose, claws or jaws of wild animal, etc. Terribly strong, they are credited with the construction of dolmens, cromlechs and various stone circles. Their other remarkable feature is their voracious lust, which leads them to risk kidnapping human women, even at the cost of being hunted or captured. Sometimes they work for a powerful wizard, either under a powerful spellbinding or the promise of a woman. Some claim that there are friendly maideak that protect the houses of those who leave them food, and who are known by the name *saindi-maindi* (Santo Maide).

STR: 25/30
AGI: 15/20
DEX: 10/15
VIT: 15/20
PER: 15/20
COM: 0
CUL: 1/5

Height: 1.60 Varas
Weight: 120 lbs.
RR: 0%
IRR: 145%

Protection: None.

Weapons: Clava 45% (1D6+2D6).

Skills: Dodge 45%, Stealth 75%, Track 80%.

Spells: None.

Special Powers:

None.

Mamurak

Provenance: Euskadi.

A tiny genie (*geniecillos*) that receives many names, such as "*mamurak*", "*mozorros*", "*patuek*", "*familejerak*", "*ximelgorri*", "*galtxagorri*" ("red shorts") or "*prakagorri*" ("red pants") they look like tiny little men dressed in red breeches and caps. They are invisible throughout the year except on the night of San Juan, the only time they can be seen jumping and running between the fern leaves. To capture some, you must find a fern flower, since they usually make their home in them.

Those who capture a group of mamurak must lock them in a needle case, a metal box, or the hollow handle of a tool. When they are released, they come out in droves under their normal appearance or metamorphosed into insects (bees, flies, ants, etc.), monotonously repeating some tune, such as "*Zer egin, zer egin, zer egin*?" ("what to do, what to do?") Or "*Lan, lan, lan*" ("Work, work, work"). They are able to carry out any task, however great or strange it may be: plowing, milking, filling barrels, transporting people across incredible distances, etc.

But of course, not everything is so wonderful when dealing with the mamurak, for every time they are used by their "master", they take away part of his life force. And if the "lucky possessor" doesn't use the tiny genies, he begins to hear their tune at all hours, whether he is near them or not. The good news is that the owner of a *mamurakno* group can't die, because when his time comes he is plunged into an unbearable and eternal agony that lasts until he is free from them: by asking them to do something they can't fulfill, or selling or giving them away to someone who willingly accepts them.

STR: 3/5
AGI: 20/25
DEX: 20/25
VIT: 5/10
PER: 20/25
COM: 5/10
CUL: 20/25

Height: 0.1 ft.
Weight: 1 oz.
RR: 0%
IRR: 150%

Protection: None.

Weapons: None.

Skills: None.

Spells: They know every spell, so they can do almost anything.

Special Powers:

- **Work:** When they are released by their master, they can carry out any task, as indicated above. But for each task performed the master feels his life force diminish, making a roll on the *Table of Aging* (page 106).
- **Ditty:** If the master of a group of mamurak does not release them to carry out a task, he begins to

hear their tune all the time after a week of being inactive, which frays his nerves. For each day that passes, the master must make an RR roll: if he fails, he loses 1 Vitality point; going crazy when he reaches 0. In addition, after the fifth day of singing, whether he has lost points or not, the victim has a –5% penalty to all his rolls until he gives the group a task. Lost resistance points can be recovered at the rate of one a day for each day of complete rest.

- **Magic Aptitude:** Mamurak do not lose Concentration Points when casting spells and can cast up to five spells at the same time, whether they are the same type or different.

Mandrágora

Mandrake

Provenance: The whole Peninsula.

Strong, tall, humanoid plants with rough white skin similar to the bark of a tree; very rebellious green hair, thick like fallen leaves; and extraordinarily large sexual organs. They do not feel pain and have syrupy, green blood, like sap. They are carnivorous and do not disdain human flesh at all.

They can be produced two ways: born of the earth fertilized by the semen of a hanged man, or from a seed buried by an adult mandragora. In either case, Mandrágora sprouts resemble human babies in every way. Adult mandragoras try to exchange them with human babies who are still in the crib, so that they grow up healthy and strong, feeding on the blood of their supposed parents, who are undernourished until they die. The mandrágora drinks blood in a very special way: a kiss, absorbing the blood through the pores and doing no harm. Its victim only feels a sweet drowsiness as they lose their strength. The mandrágora returns to the forest on the death of its human parents, in search of its own kind.

Over time, a mandrágora begins to look more and more like a tree, growing a greater number of branches and becoming more rigid, until finally it transforms into one. They are much sought after by magicians and alchemists, since an excellent aphrodisiac can be prepared from their meat.

The characteristics that we present below are for an adult mandrágora (the older it is, the taller it is and less agile). Sprouts have characteristics similar to those of a normal human.

STR: 40/45
AGI: 3/5
DEX: 5/10
VIT: 35/10
PER: 15/20
COM: 1/5
CUL: 5/10

Height: 2/10 varas
Weight: 3,000/4,000 lbs.
RR: 0%
IRR: 200/250%

Protection: Bark (12 Protection points, although reduced to 9 against fire attacks).

Weapons: Strike with branches 25% (1D8+6D6).

Skills: Plant Knowledge 98%.

Spells: None.

Special Powers:

- **Branches:** A mandrágora can perform as many attack actions at the same time as branch-arms it has (normally between 4 and 10).
- **Arboreal death:** A mandrágora does not fall unconscious when it reaches 0 LP; it simply dries up and dies.

Martinico

Provenance: La Mancha.

Mischievous, playful Manchegan duende; like other members of its species. A close relative of the Andalusian duende martín. He likes the company of children, and appears secretly to play with them. Like the Basque etxajaun, the Galician trasno, and the Catalan *diablot*, it prefers to live close to humans rather than in the solitude of the forests, unless it is in the service of some powerful creature.

A martinico has the approximate size and build of a ten-year-old child, greenish skin, long, broken yellowish teeth, and a large wart-covered nose. It covers it's unattractive body with a long hooded tunic of earthy brown colors, resembling a Capuchin robe. In any case, few have seen him, as he prefers to remain invisible.

STR: 5/10
AGI: 10/15
DEX: 15/20
VIT: 5/10
PER: 20/25
COM: 15/20
CUL: 10/15

Height: 1.20 Varas
Weight: 70 lbs.
RR: 0%
IRR: 150%

Protection: None.

Weapons: Estilete 45% (1D3+1+1D4).

Skills: Dodge 80%, Legends 75%, Run 75%, Stealth 65%.

Spells: It can learn simple spells, up to *vis tertia*.

Special Powers:

- **Invisibility:** It can become invisible at will.
- **Metamorphosis:** The martinico can become beings and objects, as long as it maintains its same volume.
- **Fly:** The martinico can fly.
- **Infravision:** The martinico can see perfectly in the most absolute darkness.

Meniñeiro

Provenance: Galicia.

Domestic *duendecillos*, (pixies) invisible to humans, except for young children (up to seven years old). They are much less mischievous and malicious than their other relatives, and are very affectionate with children, becoming their secret playmates. It is said that it is the meniñeiro looking over the edge of a crib that makes babies laugh, and when the child can crawl it is this duendecillo that teaches him secret

hiding places and games. Although playful and harmless in nature, they may confront those who try to harm their "little friends," although there have also been a few cases of malicious meniñeiros who made children cry to annoy the parents.

STR: 1
AGI: 15/20
DEX: 15/20
VIT: 5
PER: 20
COM: 10/15
CUL: 15/20

Height: 1 foot
Weight: Half pound
RR: 0%
IRR: 150%

Protection: None.

Weapons: None.

Skills: Games 80%, Legends 70%, Sing 65%, Sleight of Hand 95%, Teach 75%.

Spells: A meniñeiro with CUL 20 can know up to four *vis prima* spells, provided they are not black magic.

Special Powers:

- **Invisibility:** It is invisible except to young children and certain animals, such as dogs and cats. Likewise, their voice can only be heard by children.

Ninfas

Nymphs

Provenance: The whole Peninsula.

Very similar to hadas, ninfas are water spirits and represent the forces of nature and fertility. They always live in some kind of body of water (a stream, a spring, a river, a lake) which they consider their home and defend to the death, because they live in symbiosis with it (if the body of water dries up, the nymph dies). Sometimes they can take the form of extraordinarily beautiful young women, and this is why they are normally confused with ondinas, though ninfas have nothing to do with demons or devils; they are mischievous, but harbor no wickedness in their hearts. They like dancing and music above all things and it is not uncommon for them to invite travelers to rest next to their homes and participate in their dances.

STR: 10/15
AGI: 20/25
DEX: 15/20
VIT: 10/15
PER: 15/20
COM: 15/20
CUL: 5/10

Height: 1.65 Varas
Weight: 110 lbs.
RR: 0%
IRR: 200/300%

Protection: None.

Weapons: None.

Skills: Dance 80%, Seduction 30%, Stealth 60%, Swim 100%.

Spells: They can learn any spell except black magic ones, although it is rare that they do.

Special Powers:

- **Water Control:** Just like the ondina, the ninfa can control the water currents where she lives to create mists, open a passage in the waters, or even to allow a mortal to breathe under water (or, as we are on the subject, drown much faster).
- **Immortality:** If a ninfa is "killed", her spirit melts into the body of water in which she lives and the next evening she can return to physical form (keeping all her memories of her previous form intact). The only way to permanently kill a ninfa is to dry up the body of water she inhabits.

Sátiro

Provenance: The whole Peninsula.

These creatures, the offspring of a union between a woman and an *íncubo*, look like a human with small horns on their foreheads, hooked noses, goat's feet and incredibly large sex organs. They are not very intelligent, fond of pranks, and have a very unstable temperament: one moment they are docile and skittish, and then in the next they show their wrath and anger.

Their children have a human appearance, but they are extremely thin. The sátiro tend to swap them with real human children sleeping in their cribs, leaving them for the human parents to take care. These children grow very slowly and are always hungry; so much that they can drink several wet nurses dry. They can be recognized for what they are because they begin to speak at once, within a few months, with a husky voice more like that of an old man than a child's.

STR: 20/25
AGI: 10/15
DEX: 10/15
VIT: 25/30
PER: 18/20
COM: 5/10
CUL: 1/5

Height: 1.40/1.55 varas
Weight: 80/100 lbs.
RR: 0%
IRR: 150/175%

Protection: Fur Coat (1 point Protection).

Weapons: Brawl 65% (1D3+1D6).

Skills: Animal Knowledge 45%, Dodge 70%, Plant Knowledge 45%, Stealth 80%.

Spells: None.

Special Powers:

None.

Tardo

Provenance: Galicia.

Also called a *pesadelo*, the tardo is a small, hairy humanoid creature with sharp teeth, greenish skin and large black eyes that lives in burrows inside men's houses, much like the mice and rats which it sometimes domesticates

as beasts of burden. In the daytime it hides itself, but at night it comes out to feed on the life force of men, which it steals by sitting on the sleeper's chest. This translates into a night of nightmares for an adult, but it could mean death for a small child.

Dogs and cats are these beings greatest enemies, as they chase them tirelessly. To defend themselves, tardos often carry tiny swords. It is also said that an effective remedy against them is to leave a handful of grain close to the bed, since, as happens with their relative the trasno, the tardo can't help but count the kernels, being thus occupied the entire night, without disturbing the sleepers.

STR: 5/7
AGI: 15/20
DEX: 15/20
VIT: 10/15
PER: 20/25
COM: 1
CUL: 10/15

Height: 0.1/0.5 varas
Weight: 1/4 lbs.
RR: 0%
IRR: 150%

Protection: None (although they flee the spell Restful Sleep like the plague).

Weapons: Tiny Espada 80% (1 DP).

Skills: Stealth 99%.

Spells: None.

Special Powers:

- **Steal Energy:** Every night that a tardo feeds off of a human, the victim must make a roll of RR with a –50% penalty: if he fails, he loses 1 LP that night (it can recovered normally).

Tragantía

Provenance: Andalusia.

Like the elpha, the tragantía looks like a very beautiful woman from waist up, but has a giant snake body from waist down. However, while the elpha is a woman who has come into the fullness of her sensuality, the tragantía has a more delicate appearance, like that of barely-adolescent girl. But those who encounter her shouldn't be fooled by her appearance, because like her "cousin", she also feeds on human flesh. As with her relative, her greatest power is in her song.

STR: 20/25
AGI: 20/25
DEX: 1/5
VIT: 25/30
PER: 15/20
COM: 20/25
CUL: 10/15

Height: 4 Varas
Weight: 1,000 lbs.
RR: 0%
IRR: 135%

Protection: Scales (2 Protection points, but only in the tail).

Weapons: Bite 45% (1D6+3), Coil 45% (2D6 DP per round).

Skills: Eloquence 95%, Sing 95%, Stealth 80%.

Spells: She can cast black magic spells up to *vis tertia*.

Special Powers:

- **Song:** Anyone who hears her song automatically loses Initiative and all their rolls are reduced by –50%. This allows the tragantía, who is quite weak, to attack with a "certain advantage".

Trasno

Provenance: Galicia.

This small creature is related to the duendes, the Basque etxajaun and the Catalan *diablot*. The trasno is a mischievous, malicious being who likes pranks, like others in its "family"; especially making small objects disappear, or subtly rearranging things so it's difficult to find what you are looking for. It sneaks into houses at night, through poorly closed doors or windows, and, if it likes the residents or is amused by them, stays with them for life, devoting itself to playing its small pranks.

The best protection against this harmless but annoying being is to have a bowl with grain on hand, as the trasno can't resist counting the grains one by one and, not knowing how to count to more than a hundred, starts counting over and over again, until it gets bored or the sun rises, so that it can't do any of its usual mischief. However, the trasno is not wicked and can become sincerely attached to the family of humans that it torments, although it is too frivolous to bother helping them when they have problems.

STR: 1/2
AGI: 15/20
DEX: 15/20
VIT: 10/12
PER: 20/25
COM: 1/5
CUL: 10/15

Height: 0.1/0.3 feet
Weight: Five ounces
RR: 0%
IRR: 150%

Protection: None.

Weapons: None.

Skills: Stealth 99%.

Spells: Blessing of Saint Nuño.

Special Powers:

- **Invisibility:** Like many other beings in the family of domestic *duende*, the trasnos can become invisible at will.

Fantastical Animals

The following creatures are irrational animals, and have characteristics or powers that are beyond normal. Apart from this they behave like any other animal, guided by their primary instincts.

Afriet

Provenance: North Africa, Asia and the Kingdom of Granada.

Winged monsters used as mounts by certain *shayatín* (demons) and ifrits. The sages say that it is one of the cruelest beings created by Allah. It is said that the pious Solomon came to possess one and made it entirely docile, bending it to his will.

STR: 30/35
AGI: 15/20
DEX: —
VIT: 25/30
PER: 5/10
COM: —
CUL: —

Height: 4 Varas
Weight: 40,000 pounds
RR: 0%
IRR: 175%

Protection: Thick Skin (2 Protection Points). Afriet are marid and can be affected by Muslim Rituals of Faith.

Weapons: Bite 60% (1D6+4D6), Claws 45% (1D8+4D6).

Skills: Fly 60%.

Spells: None.

Special Powers:

- **Venomous Breath:** The afriet exhales a venom with its breath that can poison anyone who is next to it (fighting it or not). The victim must make three VIT x3 rolls. If the first roll fails, they suffer the effects of stun (see the *Repercussions Table* page 104). If the second roll fails, they lose 1D6 LP due to poisoning. And if the third roll fails, they die. if they succeed in all three rolls they become immune to its poison. They say that wetting fabric with urine and tying it over one's nose and mouth protects against poisoning, but this is not proven.
- **Terror:** This creature is so horrifying that anyone who sees it must make a Temperance roll or be paralyzed by fear, suffering a penalty of –25% to all their combat actions for the next 1D6 rounds.

Alacrán

Provenance: Andalusia.

This small insect is little more than half a foot in length, very similar to a scorpion, of an intense dark red color. Its sting, which penetrates clothes and armor as if they did not exist, is a fatal wound; it kills the poor victim in a few days amidst great pains, fevers and delusions, as well as causing the affected limb to swell enormously. It is an animal of a great malignity, since it does not only attacks when it is in danger, but, on seeing any person, it scurries quickly toward them to attack. Although it is almost impossible to survive the alacrán's poison, it is said that once a man did so and since then was immune to all poisons.

An alacrán is such an insignificant animal that its physical characteristics do not deserve to be shown.

Protection: None. The alacrán is marid and can be affected by Muslim Rituals of Faith.

Weapons: Sting 80% (Poison).

Skills: Run 100%, Stealth 60%.

Spells: None.

Special Powers:

- **Venomous Sting:** Anyone who is stung by an alacrán has to achieve a critical success on a VIT x1 roll. If they manage it, they'll be immune to any other animal poison from that day on. If they fail, they die in a few days.

Alicante

Provenance: Andalusia.

Also called a "*can*", it is a snake half a vara in length, with a thick body and short thin tail, whose bite can cause almost certain death. Like the song says: *Si te pica el alicante/llama a un cura/y que te cante* ("if the alicante stings you/call the priest/to sing your viaticum").

STR: 1
AGI: 1/5
DEX: —
VIT: 1/3
PER: 1
COM: —
CUL: —

Height: 0.35/0.60 Varas
Weight: 4 lbs.
RR: 25%
IRR: 75%

Protection: None. The alicante is marid and can be affected by Muslim Rituals of Faith.

Weapons: Bite 40% (Special).

Skills: Stealth 80%.

Spells: None.

Special Powers:

- **Venomous Bite:** Anyone who is bitten by an alicante must pass a VIT x1 roll or die in horrible pain in 1D6 hours. It is possible to distill alicante venom and spread it on a weapon so as to infect wounds and cause death, but the venom's virulence decreases, and the victim makes

a VIT x3 roll against it. The venom of an alicante can anoint only one weapon, which loses its effects completely as soon as it damages a character or after twelve hours, whichever comes first.

Áspid

Provenance: The whole Peninsula.

A small species of venomous snake with an almost human intelligence, that for some inexplicable reason, has a tendency to settle in places that Astaroth has visited or frequents. Thus, it is not uncommon to find these beings near places where aquelarres to this demon have been performed, in the residences of his worshipers, or near men or women possessed by his spirit. There are different species of áspides (vulgar, prialis, emorois and prester) that, despite sharing identical characteristics, can be differentiated by the different effects of their bite.

STR: 1
AGI: 15/20
DEX: 0
VIT: 5
PER: 15/20
COM: 0
CUL: 0

Height: Between 1 foot and a half vara
Weight: Between half a pound and a pound
RR: 50%
IRR: 50%

Protection: None.

Weapons: Bite 50% (1D3+Poison).

Skills: Stealth 60%.

Spells: None.

Special Powers:

- **Venomous Bite:** Anyone who is bitten by an áspid has to make a VIT x2 roll: if successful, they fall unconscious for 2D6 hours; but if they fail, they immediately feel the effects of the venom, which is different according to the species of áspid that has bitten them. Áspid venom has no known antidote.
  - † **Áspid Vulgar.** The victim's throat swells terribly; they are unable to swallow anything and die of hunger and thirst (see the rules for *Hunger and Thirst*, page 107).
  - † **Áspid Prialis.** It causes in its victims to fall into deep sleep, from which they never wake.
  - † **Áspid Emorois.** Its venom prevents blood clotting, so the victim loses 1 LP every minute (5 rounds), until they bleed out and die.
  - † **Áspid Prester.** The bite victims swell until they burst: the character receives 1 DP the first round, 2 DP for the next five rounds, 3 DP for next five rounds and so on. When the victim dies, he literally explodes, spreading his remains (which immediately rot) around a five-vara radius. This áspid is different from the others in that it always slithers around with its mouth open.

Basilisco

Basilisk

Provenance: The whole Peninsula.

This animal is born of a hen's egg that has been incubated by a snake. It has a common snake body, but it has spurs, membranous wings and a cock-crowned head. Its body shines lightly, due to the virulence of its venom, so it is easily detectable in the dark.

STR: 1/5
AGI: 25/30
DEX: 0
VIT: 10/15
PER: 15/20
COM: 0
CUL: 0

Height: Between half a foot and 1 foot
Weight: Between 5 and 10 ounces
RR: 0%
IRR: 150/175%

Protection: None.

Weapons: Bite 75% (1+Poison), Gaze 60% (4D10).

Skills: Stealth 99%.

Spells: None.

Special Powers:

- **Poison Bite:** A basilisco's bite only does 1 DP but, if it penetrates armor and the person is damaged by it, the venom that the bite contains kills them immediately. There is no roll that can save them.
- **Basilisco's Gaze:** A simple glance from a basilisco can damage a victim and even kill him. It shouldn't be confused with the *gorgona's* gaze (page 308), which kills a victim by looking into its eyes: a basilisco does damage just by looking at the victim.

Bicha

Provenance: Andalusia.

A species of serpent or snake with white skin, similar to that of a worm. It is said that it naturally causes everyone who looks at it to have bad luck, unless they immediately makes the gesture against bad luck (touching wood with the index and little finger of the left hand).

STR: 1
AGI: 5/10
DEX: 0
VIT: 1/3
PER: 1
COM: 0
CUL: 0

Height: 0.25/0.50 Varas
Weight: 2 lbs.
RR: 10%
IRR: 90%

Protection: None.

Weapons: None.

Skills: Stealth 80%.

Spells: None.

Special Powers:

- **Bad Luck:** Anyone who sees a bicha and does not do the aforementioned ritual (if they know it) or make an RR roll at half their percentage, adds 30% to their chances of getting a blunder in all their rolls for the next 1D4+2 hours. For example, if a roll had a chance of blundering at 96–00, now the chance is 66–00.

Caballo Volador

Flying Horse

Provenance: Kingdom of Granada.

A race of horses that is very highly valued among the magicians of the Nazrid Kingdom, used as a means of transport. These horses have a regal bearing and are of greater height than normal, saddled and harnessed with the most beautiful precious stones and golden trappings. Their color may vary, but they never have more than one color and they do not have any spots. To obtain one of these horses, a wise man who is versed in magic must go into a forest completely removed from any civilization and spend an undetermined amount of time there — from several days to even years — praying and fasting, showing everything he is capable of performing in his art. If the magician is worthy, the horse appears before him fully caparisoned. It must immediately be assigned a name so that, from that moment on, whenever the magician needs transportation he has the mount at his disposal.

STR: 35/40
AGI: 40/45
DEX: —
VIT: 50/55
PER: 15/20
COM: —
CUL: 1/5

Height: 1.75 Varas
Weight: 1,000 lbs.
RR: 0%
IRR: 100%

Protection: Magical Aura (5 Protection points).

Weapons: Kick 45% (1D8+3D6).

Skills: Fly 90%, Discovery 40%.

Spells: None.

Special Powers:

- **Flight:** The caballo volador, as the name implies, can fly and, in addition, grants a bonus of +25% to the rider's Ride skill.

Colacho

Provenance: Northern Castile

A natural demonic beast from the north of Castile. According to those who have seen it and have had the fortune to survive the encounter, it has a body as a man (although extremely hairy) with the claws and beak of an eagle, small goat horns and no arms. It lives in the treetops feeding only on flesh. It usually hunts its victims from the tree tops, falling on them without warning. To do so it has two powerful natural gifts: it is capable of becoming invisible; and its song, unpleasantly strident, has the power to charm its listener; the victim believes he is hearing the voices of his most beloved ones (as is the case for people) or the sounds of other animals of their species (in the case of beasts). There are those intrepid enough to dedicate themselves to hunting them, since it is said that a garment woven with colacho hair makes its wearer invisible.

STR: 15/20
AGI: 20/25
DEX: 0
VIT: 15/20
PER: 18/20
COM: 0
CUL: 0

Height: 1.20 varas
Weight: 70 lbs.
RR: 0%
IRR: 175%

Protection: Fur Coat (1 point Protection).

Weapons: Beak 90% (1D6+1D4), Claws 75% (1D8+1D6).

Skills: Discovery 90%, Dodge 75%, Jump 90%.

Spells: None.

Special Powers:

- **Invisibility:** The colacho can become invisible if it concentrates on doing so, becoming visible when it is distracted, excited or relaxed (that is, when it attacks, sleeps, eats, procreates or is simply surprised or scared).
- **Hypnotic Song:** Anyone who hears the song of the Colacho has to make an RR roll: if they fail, they will hear in its place the voice of their beloved ones, and be hypnotized and at the mercy of the colacho.
- **Colacho Hair:** A garment woven with colacho hair can be used as a component in the *Cloak of Shadows* spell (page 199) instead of the wax figure, with the proviso even if the mantle is torn or destroyed, won't automatically kill the mage.

Corrupia

Provenance: Castile.

Also called a "*fiera corrupia*", this creature was popularized in the so-called *Romances de Ciego* ("blind romances") that beggars sing in exchange for alms. It has a lion's body and two heads, one of lizard and one of bull, and normally lives in caves and the deepest chasms, feeding on carrion. When it is hungry, however, it kills animals and people and drags them into its den, where it devours them once they begin to stink.

STR: 25/30
AGI: 28/30
DEX: 0
VIT: 30/33
PER: 15/20
COM: 0
CUL: 0

Height: 1.90 varas
Weight: 300 lbs.
RR: 0%
IRR: 175%

Protection: None.

Weapons: Bull Charge 90% (1D6+2D6), Lizard Bite 75% (1D4+2D6).

Skills: Discovery 60%, Run 80%.

Spells: None.

Special Powers:

None.

Denociña

Provenance: Galicia.

Also called a "*doñina*", This creature, whose coat is a bright red color, is very similar to the weasel, although unlike the weasel, which rarely attacks man, the denociña is very aggressive and its bite can often be deadly.

STR: 5/7
AGI: 15/20
DEX: 0
VIT: 15/20
PER: 1/3
COM: 0
CUL: 0

Height: 1 foot
Weight: Half pound
RR: 30%
IRR: 70%

Protection: None.

Weapons: Bite 60% (1D3+venom).

Skills: Dodge 60%, Stealth 80%.

Spells: None.

Special Powers:

- **Venomous Bite:** The denociña's victim must roll VIT x2 at the time of receiving their first bite, but do not have to make extra rolls even if they receive others.
  - † Critical: the victim is immune to the denociña's venom forever.
  - † Success: the victim notices discomfort after an hour; stiffening and contractions which last for 1D6 days, during which time they have a –35% penalty to any action that has to do with Dexterity or Agility.
  - † Failure: they collapse an hour later with an intense fever, delusions and convulsions. They remain in that state for 1D6+3 days, in and out of consciousness. Upon recovering they lose 10 points of Vitality. The points can be recovered at a rate of 1 point per day of complete rest.
  - † Blunder: the victim dies, convulsing horribly, within a few hours.
- This venom can be extracted and used to on weapons, in which case it is less powerful and only requires a roll of VIT x4. A denociña only gives enough venom to anoint one weapon. The poison loses its effects twelve hours after the venom is rubbed onto the weapon or after the first successful attack.

Dips

Provenance: Catalonia.

Giant black dogs that, according to legend, emerge from Hell and ravage the Catalan lands, feeding on the flesh and blood of any man or beast that crosses their path. They were finally turned to stone by the Virgin's intercession in the vicinity of the village of Pratdip, in the Baix Camp, although some maintain that not all the dips perished that night.

STR: 25/28
AGI: 15/20
DEX: 0
VIT: 25/30
PER: 10/15
COM: 0
CUL: 0

Height: 1.50 varas
Weight: 220 lbs.
RR: 0%
IRR: 150%

Protection: Thick Skin (5 points of Protection against physical damage, but 0 points of protection against magical or silver weapons).

Weapons: Bite 70% (1D6+2D6).

Skills: Jump 75%, Run 75%, Stealth 60%, Track 45%.

Spells: None.

Special Powers:

None.

Gailán

Provenance: Kingdom of Granada.

Evil creatures that inhabit the forest near the city of Granada. A gailán has the shape of a large cat, with a man's face, a lion's mouth, and a gleam of intelligence in its eyes. It goes on all fours, although it can walk erect, and its tail causes the same pain as the lash from a whip. It is devoted to killing both men and animals, destroying entire cattle farms; it does not hunt for food, but for pleasure.

STR: 15/20
AGI: 35/40
DEX: —
VIT: 15/20
PER: 15/20
COM: —
CUL: —

Height: 1.80 Varas
Weight: 600 lbs.
RR: 0%
IRR: 100%

Protection: Thick Skin (3 Protection Points).

Weapons: Bite 75% (1D6+1D6), Claws 50% (1D8+1D6), Tail 25% (1D8).

Skills: Run 90%, Stealth 90%.

Spells: None.

Special Powers:

None.

Horpí

Provenance: Catalonia.

A monstrous serpent that can grow up to two meters in length. It is very similar to the *áspid*, but its bite is not poisonous. In addition, many have a kind of green pearl in their brains, which is said to immunize whoever carries it in their mouth from any type of poison.

It lives in deep forests and marshy areas, far away from humans. The horpí is not deaf like other snakes, it is very sensitive to the sounds of a flute, which especially bothers it, to the point of putting one ear against the ground and putting the tip of its tail into the other. In this position, the horpí is totally defenseless against its hunters. This being, like the tantagora, was introduced into Catalonia by the Muslims, and in the time of *Aquelarre* they are very difficult to find.

STR: 20/25
AGI: 5/10
DEX: 0
VIT: 25/30
PER: 5/10
COM: 0
CUL: 0

Height: 1.80–2 varas
Weight: 300 lbs.
RR: 15%
IRR: 85%

Protection: None.

Weapons: Bite 70% (1D4+2D6), Coil 35% (1D6 DP per round).

Skills: Stealth 40%.

Spells: None.

Special Powers:

None.

Loberno

Provenance: Galicia.

Fruit of a mating between a wolf and a fox, the loberno looks like a small wolf with reddish-flecked fur. It is deaf, but it compensates for this defect with its sharp eyes, which have a number of magical powers: it causes terror, is able to fascinate with a glance, and sees through walls. Sometimes it loots chicken coops, but it usually prefers to unearth corpses in cemeteries to devour them at its pleasure.

STR: 10/12
AGI: 15/20
DEX: 0
VIT: 10/12
PER: 25/30
COM: 0
CUL: 0

Height: 0.90 Varas
Weight: 80 lbs.
RR: 0%
IRR: 135%

Protection: None.

Weapons: Bite 60% (1D6+1D4), Gaze 45% (Special).

Skills: Stealth 90%, Discovery 95%, Track 65%.

Spells: None.

Special Powers:

- **Loberno Eyes:** The eyes of the loberno are so sharp that they see a great distance and are even able to see through walls. In addition, they have other magical properties that the loberno can use in combat instead of attacking with their bite. If it passes the Gaze roll (which indicates that it actually crossed its gaze with that of its victim), it can choose between the two following powers.
  - † **Panic:** The victim must make a Temperance roll with a –25% penalty. If he fails, he runs, panic-stricken for 1D6 rounds. After that time he is entitled to a new Temperance roll with the same penalty and, if he fails, he continues running away, but if the roll is successful he may return. If attacked, the victim has all of his combat skills reduced to half.
  - † **Fascination:** The victim must make an RR roll with a –50% penalty. If he fails, he will remain still, as if mentally faraway or asleep, for 1D10 rounds. If he is attacked or someone shakes him violently, he will react as if awakening from a dream. Shouting at the victim won't work at all.

Mostela

Provenance: Catalonia.

An animal that is very similar to the weasel, though somewhat smaller and with a larger head, which feeds on field mice and snakes, as well as hares, which they hunt in their burrows. The female mostela lacks a vagina, therefore the male fertilizes her through the mouth, and their young are born in a few months coming out of the mother's ears. As a consequence they are tiny, and many die when they first see light; however the mostela can lick them back to life with their saliva.

This tiny animal is highly coveted by alchemists and healers because of its multiple healing properties. It is said that it is possible to make an ointment that cures tired or weak sight with its brains, tying slices of its meat to rheumatic joints relieves pain, its fat relieves toothache, eating its flesh strengthens the gums, its blood is made into a salve that fights leprosy, and the ankle bone of a mostela can be turned into a talisman that prevents the woman who wears it from getting pregnant.

STR: 5/7
AGI: 25/30
DEX: 0
VIT: 10/12
PER: 15/20
COM: 0
CUL: 0

Height: 1 foot
Weight: 10 ounces
RR: 30%
IRR: 70%

Protection: None.

Weapons: Bite 75% (1D3)

Skills: Dodge 70%, Stealth 95%.

Spells: None.

Special Powers:

- **Healing Properties:** The properties indicated above really work, as long as the components obtained from the mostela are used correctly, which may require an Alchemy or Craft skill roll by the character.

Salamandra

Provenance: The whole Peninsula.

A creature, very similar to a small lizard, lives in and feeds on fire; similar to a fish in water, it can't live outside fire. Its body is multicolored, although predominantly red, and its bite is highly venomous.

STR: 1
AGI: 15/20
DEX: 0
VIT: 5/7
PER: 15/20
COM: 0
CUL: 0

Height: 1 foot
Weight: 5 ounces
RR: 0%
IRR: 100/125%

Protection: None.

Weapons: Bite 65% (Poison).

Skills: Stealth 75%.

Spells: None.

Special Powers:

- **Venomous Bite:** The Salamandra's bite causes 5D10 DP of venom, with no chance to resist.
- **Ígneo Food:** A Salamandra, as has been said, lives and feeds on the fire, so that if an *Ígneo* (page 315) gets into a fight with a Salamandra, it will be destroyed in only 1D3 rounds; the demon can't even defend itself.

Serpe Xigante

Provenance: Galicia.

Called *coca* in Vigo, it is a huge monster, related to the Basque *herensugue* or an offshoot of Ganga Gramma. The greatest of them was driven away from Galicia by the disciples of Santiago, but it is known that there are more in the depths of the underground world of the mouros, ready to devour those who dare invade their dominions. They retreat from direct confrontation, preferring to crawl through tunnels, following the intruders and ambushing them. Fortunately, they rarely venture to the surface.

STR: 30/35
AGI: 15/20
DEX: 0
VIT: 30/35
PER: 5/10
COM: 0
CUL: 0

Height: 5/10 Varas
Weight: 30,000/50,000 pounds
RR: 0%
IRR: 125%

Protection: Scales (2 Protection points).

Weapons: Wrap with coils 60% (3D6 DP per round).

Skills: Dodge 70%, Stealth 95%.

Spells: None.

Special Powers:

- **Blind:** Because they are blind, a serpe xigante receives no penalty for fighting in the most complete darkness.
- **Terrifying Sight:** Anyone who encounters a serpe xigante must make a Temperance roll or flee in terror. They can repeat the roll every two rounds.

Tantagora

Provenance: Catalonia.

A strange beast with a man's face, a wild beast's body, a scorpion's tail, and a goat's chest and eyes. It is a blood red color and has three rows of teeth in its mouth. It feeds exclusively on meat; especially human flesh, if it can get it. According to tradition, this being came from Asia, its place of origin, brought by Muslims, who used it to hunt the Christians.

As the Christians gained ground from the Muslims, these beasts were exterminated and, in the time of *Aquelarre*, they seem to have been altogether eliminated, although no one can say it for sure.

STR: 25/28
AGI: 30/35
DEX: 0
VIT: 30/35
PER: 18/25
COM: 0
CUL: 0

Height: 1.30 Varas
Weight: 220 lbs.
RR: 0%
IRR: 150%

Protection: Fur Coat (1 point Protection). Tantagoras are marid, and can be affected by Muslim Rituals of Faith.

Weapons: Bite 50% (1D6+2D6), Claws 70% (1D8+2D6), Stinger 60% (1D4+2D6+Poison).

Skills: Jump 90%, Track 80%.

Spells: None.

Special powers:

Venomous Stinger: The tantagora's venom causes death in 2D10 hours, without any possible roll to resist. The only known antidote is to rub the wound with the blood of the tantagora that caused it.

Tarasca

Provenance: South of Castile and Andalusia.

Giant serpents with the power to summon storms, winds, rain and hail. Their greatest weakness is beautiful women and if one is able to find their burrow, enter it, and stare the creature in the eye, she will make it hers. From that day on the tarasca will obey her commands like a dog. It is said that Santa Marta tamed a tarasca this way, but there have also been cases of witches or evil women who have thus obtained a powerful ally.

STR: 30/35
AGI: 5/10
DEX: 0
VIT: 30/35
PER: 5/10
COM: 0
CUL: 0

Height: 10 Varas
Weight: 24,000/40,000 pounds
RR: 0%
IRR: 125%

Protection: Scales (1 point Protection).

Weapons: Coil 55% (3D6 DP per round), Lightning Bolt 35% (5D6) see Storm Summoning, below.

Skills: Stealth 50%.

Spells: None.

Special Powers:

- **Storm summoning:** when outside, the tarasca can summon a storm, and 1D4 rounds later it can cause one lightning bolt per round to strike a previously chosen victim.
- **Terrifying Sight:** Anyone who encounters a tarasca must make a Temperance roll or flee in terror (if a blunder, they will stand in place, petrified by fear). You can repeat the roll every two rounds.

Urco

Provenance: Galicia.

A creature with the appearance of a black dog that lives in the sea, it comes out at night to prowl the houses of men and, on rare occasions, destroy their harvests. Supposedly they have some relationship with the mariños and some say that they live with them in their underwater cities.

The urco has the power to cause blindness in the person whom its gaze crosses. Its howling curdles cow milk and generally unsettles all animals, yet in spite of being terrifying, it is a good thing to hear the urco's howl, since those who don't hear it when it howls die in less than a week.

STR: 25/30
AGI: 20/25
DEX: 0
VIT: 10/12
PER: 10/15
COM: 0
CUL: 0

Height: 1.50 varas
Weight: 150 lbs.
RR: 0%
IRR: 150%

Protection: None.

Weapons: Bite 65% (1D6+2D6), Gaze 35% (Special).

Skills: Jump 70%, Run 90%, Swim 100%.

Spells: None.

Special Powers:

- **Cause blindness:** If eye contact is made between an urco and its victim (that is, if it passes the Gaze roll), the victim is blinded instantly. Only the *Expel Illness* spell can recover their sight. The urco's vision has no effect through a mirror and it can only concentrate and do it once every two rounds, although it can still bite normally.
- **Howl:** Those who hear the urco's howl and fail a Temperance roll with a –50% penalty automatically lose Initiative and all their rolls are reduced by –50% for 1D6 rounds. The urco's allies are not affected by the howl.

Víperа

Provenance: Castile.

This serpent-like creature owes its name to violent copulation (*vi pare*) because its sexual customs are, to say the least, curious: to procreate the male puts its head into the female's mouth and spits semen inside her. The female then snaps her mouth shut, cutting off the male's head, which she swallows with great delight. But she herself is also sentenced to death, since her young, when the time of birth arrives, chew through her entrails.

Some foolhardy people hunt it despite the mortal danger involved, because the víperа's venom can be made into an antidote for any other type of poison, apart from the terrible víperа's own. In some cases, however, they simply want to use the poison as it is.

STR: 1
AGI: 15/20
DEX: 0
VIT: 5
PER: 18/20
COM: 0
CUL: 0

Height: Half vara.
Weight: 4 lbs.
RR: 50%
IRR: 50%

Protection: None.

Weapons: Bite 75% (1+Poison).

Skills: Stealth 80%.

Spells: None.

Special Powers:

- **Venomous bite:** The victim of a víperа's bite instantly falls into a feverish state and must make a VIT x3 roll. If they fail, they lose 1D3+1 LP every hour for 2D6 hours. If successful, they only lose 1 LP per hour for 1D6 hours. The victim dies if they reach 0 LP, but if they survive, they recover 1 LP for every day of complete rest. During the feverish state the victim has a penalty to all their rolls equal to the LP lost up to that point multiplied x10. If the venom is collected from the víperа, it remain fresh for 1D6 hours, although if it is properly treated (with an Alchemy roll), the venom maintains its properties for 1D6 days.

Other Creatures

Finally, here is a collection of irrational creatures that are not included in the other sections. Being such a heterodox group, their abilities, characteristics and origins are as diverse as they are.

Camuñas

Provenance: Andalusia.

Also called "Uncle Camuñas," he is an evil, solitary creature that emerges from the darkness to kidnap children, whom he devours without leaving a trace. The only sign of his passing are the wails and the cries of his victims… that suddenly cease. This ability to materialize in dark corners identifies him as a relative of the sombras (page 317); and he may well be, because unlike other irrational beings, Camuñas is affected by rituals of faith.

Camuñas has the ability to become his opponent's worst nightmare; the thing that is most terrifying to them. The best way to defeat him is to fight him accompanied by others, since between two or more enemies he won't know what semblance to take. When he is not "hunting", Camuñas looks like a sick, dirty beggar or tramp, with a furtive and spiteful look in his eyes. While Uncle Camuñas is only one creature, we provide a range of stats for him, depending on his target's worst fears.

STR: 20/25
AGI: 10/15
DEX: 15/20
VIT: 15/20
PER: 5/10
COM: 0
CUL: 1/5

Height: Variable
Weight: Variable
RR: 0%
IRR: 110/150%

Protection: He is immune to physical damage, but not to magic or to rituals of faith.

Weapons: None.

Skills: Brawl 45%.

Spells: None.

Special Powers:

- **Come from Shadows:** Camuñas always comes from the darkest corner of the room, or the blackest area if it is outside. He isn't able to use this power to enter a room that has been the object of a *Sanctification* ritual, or the *Restful Sleep* or *Sorcerer's Refuge* spells.
- **Provoke Terror:** Camuñas seems to be a human being one moment and, in the next, he has become his opponent's worst nightmare. His victim makes a Temperance roll (with a penalty equal to Camuñas' IRR score above 100); if successful, Camuñas leaves, but if they fail, he tries to trap his victim using his Paralyze power. If he fights two or more enemies, he doesn't know what appearance to take on, so he flees after a brief hesitation.
- **Paralyze:** Camuñas attacks using his Brawl skill and, if successful, the victim loses 1D6 AGI points. When he reaches 0, he is paralyzed and Camuñas is able to drag him towards the darkness, where he disappears forever. These attacks can't be blocked or parried, they can only be dodged. If the character manages to escape Camuñas, he recovers lost AGI points after resting for at least twelve hours.

Cermeños

Provenance: Andalusia.

Also called *lanillas*, they are in the diablillos family, with characteristics similar to the Galician diablillos, the Basque mamur and the *enemiguillos* of Castile. The cermeños usually take the form of beetles or mice and, like their "cousins" from other regions, they use magic to serve their master, who can perform great feats thanks to them. It is not known if these beings are the product of a magician's alchemy or the pits of Hell, but the Devil and powerful goetic magicians usually entrust them to serve their acolytes. Each cermeño knows a single spell that it can cast normally if its owner asks it too, as long as it does not receive a counter-order from some infernal entity.

STR: 1
AGI: 15/20
DEX: 0
VIT: 1/3
PER: 10/15
COM: 0
CUL: 1/5

Height: 0.30 feet
Weight: Ten ounces
RR: 0%
IRR: 110%

Protection: None.

Weapons: None.

Skills: Dodge 90%, Stealth 95%.

Spells: Each cermeño can know a single spell up *vis quinta*.

Special Powers:

- **Assigned:** The effects of the spell are received by the owner of the cermeño as if he had cast it himself, although he must have the creature on his person.

Criaturas De La Tempestad

Creatures Of The Storm

Provenance: Euskadi.

The best known Basque creature of the storm is Aidegazto ("lightning bolt"), but there are many others: Odei ("thunder"), Ortzia, Eateta, Ereeta, Orots and Mikelats — who is the son of Mari, the Lady of Amboto. These are invisible spirits similar to the silfos that form and direct storms, great floods and gales. They can take human form, but the one they prefer by far is a large, black stormy cloud, where sometimes the features of a furious face can be seen; and when it speaks, it does so in a deep, thundering voice. All these creatures have similar characteristics.

STR: 35/40
AGI: 30/35
DEX: 20/25
VIT: 15/20
PER: 30/35
COM: 0
CUL: 15/20

Height: Variable
Weight: Variable
RR: 0%
IRR: 125/150%

Protection: They are immune to all types of non-magic weapons.

Weapons: Lightning Bolt 75% (3D6).

Skills: Discovery 85%.

Spells: None.

Special Powers:

- **Storms:** They can summon a fierce storm with gales, hail and rain.
- **Fog:** They can conjure a thick fog, which always forms over the sea and slowly creeps towards land (specifically, at the speed of 3 varas per round). Some claim that this fog spreads the plague.

Djinns/Ifrits

Provenance: The entire Islamic world, including the kingdom of Granada.

Djinns are also known as *jinas*, *genios* (*genii*), or *yinns*. The prophet himself testified to their existence by saying that he had come into the world to preach not only to men but also to the djinns, and even distinguished three types: those that have a monstrous appearance, those who manipulate the forces of nature, and those who resemble men. In any case, he forbade the sacrifices that were usually made to appease the djinns, which he considered idolatry. It is said that some feed only on odors and there are those who seek to attract them by spilling perfumes in an attempt to bind them to their service (see the Invoke Djinn spell, page 216).

Although the djinns are subject to divine law, that does not mean that they are affectionate towards men; on the contrary, many hold grudges against man for being the proprietors of Earth and Allah's favorites. So, although they can't

harm them, they seek their ruin; often with false advice or half-truths.

On the other hand, we also have the *Ifrits*, evil spirits who abjure Allah and who are so similar to the djinns that the only way to distinguish between them is to invoke Allah's name in their presence: if it is a djinn, the being will leave without doing any harm, but if it is an ifrit, it will fly into a rabid attack.

Djinns and ifrits share the same characteristics and powers.

STR: 20/25
AGI: 25/30
DEX: 20/25
VIT: 30/35
PER: 15/20
COM: 15/20
CUL: 15/20

Height: 3 Varas
Weight: 500 lbs.
RR: 0%
IRR: 175%

Protection: None. Djinns are believers, but Ifrits are marid and can be affected by Muslim Rituals of Faith.

Weapons: Can use any weapon at 99%.

Skills: All knowledge to 99%, Eloquence 75%, Raucous Laughter 99%, Theology (Islamic) 80%.

Spells: A djinn or ifrit always knows at least 2D6 spells, always including Wings of the Evil One and Dragon's Blood. Djinns, however, can't use black magic spells (except, of course, Wings of the Evil One).

Special Powers:

- **Change Appearance:** A djinn can change its appearance at will, adopting any shape it wants, as long as it is a living being it has seen before. That includes adopting the appearance of husbands to seduce married women, a hobby many djinns are very fond of.
- **Become Smoke:** Djinns and ifrits are made of fire and can transform into smoke. In this form they are invulnerable to any type of physical damage (although they still affected by magical damage or that from divine sources). In this form, they can't attack anyone either physically or magically (they have no voice to cast their spells).
- **Grant Wishes:** To demonstrate the inferiority of the djinn in the face of men, the ever-wise Allah bestowed upon them the power to fulfill man's requests. It is not voluntary; they are obligated to grant at least one wish to anyone who pronounces the *sahada* (the profession of Islamic faith) in their presence. However, djinns are astute and, since they hate to render such services, they like to grant wishes in a most literal way, in order to provoke the ruin of the humans they so despise.

Encantades

Provenance: North of Girona.

This is the name given to young girls who performed the ritual of the *Set Fonts* on the banks of the river Freser; drinking water from the seven fountains between Coma de Vaca and Pont del Camí Ral, near Capdevànol, though the water of the last fountain has to be boiled with holm oak leaves, which in turn must have been struck by lightning. If the ritual is performed properly, the girl becomes an encantada and enjoys great beauty, seduction and magical powers. However, she has only one year to find a husband; if she is not blessed by the sacrament of Marriage by that time, she becomes disgustingly ugly for the rest of her life. On the other hand, if she marries she keeps her newly-acquired beauty until death, as long as she marries for love; if she simply marries for advantage, she loses her powers and beauty at the end of the year, returning to how she was before performing the ritual.

The enchantades have the physical characteristics of a normal human being, except their Appearance, which is always 25 points.

RR: 0%
IRR: 100%

Protection: What they can wear normally, if they wish.

Weapons: The weapons they use normally.

Skills: Skills remain unchanged except Seduction, which rises to 95%.

Spells: Carnal Desire, Constraints of the Eunuch, Domination, Love Potion, Fidelity, Incense of Copulation, Maiden's Virtue, Powders of Seduction, Virility Medallion. An enchantades does not need components to cast her spells.

Special powers: None.

Gul

Provenance: Africa, Asia and Kingdom of Granada.

Necrophagous (dead-eating) creature of Arab origin which feeds on human corpses. It customarily makes its home in cemeteries or abandoned ruins. It lives alone, except in times of heat/rut, in which it can be seen with its partner, even though it is a hermaphrodite. Their whelps need fresh meat to develop, so it is doubly dangerous at this time, since it usually hunts humans.

In spite of their danger, many alchemists and magicians try to capture a gul by all means, since a small black stone can be usually found in one of their eyes with which, it is said, one can contemplate what is to come can (see the Vision of the Future spell, page 196).

STR: 10/15
AGI: 25/30
DEX: 5/10
VIT: 15/20
PER: 20/25
COM: 5/10
CUL: 5/10

Height: 1.25/1.40 varas
Weight: 70/90 pounds
RR: 0%
IRR: 100/125%

Protection: None. Guls are marid and can be affected by Muslim Rituals of Faith

Weapons: Bite 50% (1D6+1D4).

Skills: Dodge 45%, Run 60%, Track 90%.

Spells: None.

Special Powers:

- **Howl:** Anyone who hears the howling of a gul automatically loses Initiative, and all their rolls are reduced by –50% for 1D6+10 rounds (if she is pregnant woman, she will also abort). It is not possible to roll RR or Temperance to prevent this.
- **Metamorphosis:** A gul can transform into a human (normally a women) during the day, but when night comes, it will adopt its true form again.
- **Paralysis:** If a gul circles a person or an animal three times and they fail an RR roll, they are completely paralyzed for 1D10 rounds.

Herensuge

Provenance: Euskadi.

Also called *erensuge*, *iraunsugue* or *edensugue*, it is a kind of seven-headed dragon, each one embedded in its chest. Evil and intelligent, it can devour entire flocks of sheep, which it attracts with its breath. Nor does it disdain human flesh, which it seems to consider an excellent meal. So from time to time it leaves its burrow to terrorize humans, flying over villages and hamlets, devoting itself to destroying everything with its flaming breath. At times, it allies with powerful beings, such as the Gaueko or the Lady of Amboto, to obtain food in exchange for fighting in their service.

Luckily there are not many of these creatures left in the Basque Country, although popular ignorance points out every cave or deep chasm as a herensuge burrow.

STR: 45/50
AGI: 10/15
DEX: 0
VIT: 45/50
PER: 10/15
COM: 1/5
CUL: 25/30

Height: 12 Varas in length
Weight: 20,000 lbs.
RR: 0%
IRR: 100%

Protection: Scaly skin (12 Protection points).

Weapons: Bite 50% (1D6+4D6), Claws 45% (1D8+4D6), Tail 35% (4D6).

Skills: Animal Knowledge 90%, Discovery 60%, Legends 110%, Listen 75%, Magical Knowledge 85%, Plant Knowledge 90%, Track 80%.

Spells: All.

Special Powers:

- **Dragon Breath:** It can exhale a stream of fire through any of its heads, but only one each round. The fire cone is 6 varas in length and a radius of 1.5 varas, producing 2D6 DP.
- **Flight:** The herensuge can fly.
- **Terrifying Sight:** Anyone who encounters a herensuge must make a Temperance roll or flee in terror (if they blunder, they are petrified by fear). They can repeat the roll every two rounds.

Iditxa

Provenance: Euskadi.

Iditxa is a Basque spirit that personifies madness. It is a multiform creature, capable of taking any form and aspect, although its size must always be approximately that of a human being. An iditxa — or *iritxu* as it is also known — is totally unpredictable and usually wanders the Earth by night, causing misfortune and playing pranks on all those that it finds. For example, it likes to appear in the form of a pig before wandering travelers, who use every means to try and catch it, running after it through forests, mountains and valleys until, when they are exhausted, the travelers realize that it has brought them full circle to the point where they began the chase and the Iditxa flees the area with a mocking laugh.

STR: 15/20
AGI: 30/35
DEX: 10/15
VIT: 15/20
PER: 18/20
COM: 10/15
CUL: 10/15

Height: 1.50/1.75 varas
Weight: 110/130 lbs.
RR: 0%
IRR: 200/250%

Protection: None.

Weapons: It can handle any weapon with 50%.

Skills: Dodge 99%, Sleight of Hand 40%, Stealth 65%.

Spells: It can use any type of spell.

Special Powers:

- **Multiform:** An iditxa is able to transform itself into any type of creature, but as has been said, it must keep the same volume (therefore could turn into a fly, but human-sized). Its characteristics remain the same in all shapes.

Inguma

Provenance: Euskadi.

Lesser evil spirits who take advantage of the night, when everyone is asleep, to squeeze their victim's throat, making it difficult to breathe or even killing them. Its appearance is wicked, its face being the only thing that can be said to have an almost physical form. It usually works under the orders of some Basque entity or a magician who has received it from the hands of such an entity or Silcharde himself. It is accused of causing somnambulism (sleepwalking), as well as diseases whose causes are unknown, and of inducing terrible nightmares into people's minds. It is said that the best defense that exists against the inguma is to run away until it is lost from sight.

STR: 10/15
AGI: 15/20
DEX: 10/15
VIT: 15/20
PER: 10/15
COM: 0
CUL: 10/15

Height: 1.80 varas
Weight: None
RR: 0%
IRR: 150%

Protection: Invulnerable to all types of physical damage; it can only be damaged by magic.

Weapons: None.

Skills: Dodge 75%, Magical Knowledge 85%.

Spells: None.

Special Powers:

- **Choke:** The inguma can strangle as many people as he wants, provided that the sum of their VIT does not exceed (1D8x10) +20 points (a roll that should always be done before using the power), taking into account that all his victims must be within a six-vara radius. Once activated, it can't use the power again until its victims die or it leaves them voluntarily. Those being choked are entitled to an RR roll: if they pass, they aren't affected and may move away from the inguma's area of influence. Those who fail begin to suffocate (see the *Asphyxiation* rules on page 106), although they can roll VIT x5 every round to escape the inguma; but they must succeed on at least two rolls.
- **Somnambulism:** The inguma can cause, once per night, a sleeping person to get up and walk wherever the inguma wants (and may even cause him to fall down stairs, a well, or something similar), though its victim is entitled to an RR roll to prevent it. If the RR roll is successful, the inguma can't try it again on that person until the following night. There is no distance limit for this power, but the inguma has to have seen his victim face to face.
- **Nightmares:** The inguma causes sleepers to have nightmares with this power. Each night that the victim has nightmares they must make an RR roll: if they fail, they lose 1 Vitality point, going crazy when it reaches 0. In addition, after the fifth night of nightmares, whether points were lost or not, the victim has a –5% penalty on all their rolls for each night of subsequent nightmares (again, whether they lose points or not). The lost Vitality points can be recovered at a rate of one for each day of complete rest without nightmares.

Lobisome

Provenance: All of the Peninsula, although they are more common in the north.

Creatures with the appearance of hairy, strong men, men of few words who usually live in the forests and shun the company of humans. A lobisome is a normal human being who has been bewitched by the Gaueko or one of his worshipers, or a bruja who has used the spell Curse of the Werewolf; transforming them into a strong, agile creature, with full, thick, black hair that covers their entire body. A lobisome suffers constant bouts of rage if it must eat anything other than raw meat or drink anything other than blood.

The characteristics of a lobisome are based on those that the human had. Their STR, AGI, PER and VIT are doubled, while their DEX, COM and CUL are halved (rounding down) and they lose 50 RR Points. Below are the generic average characteristics of a lobisome.

STR: 30/35
AGI: 35/40
DEX: 5/10
VIT: 35/40
PER: 30/35
COM: 5/10
CUL: 5/10

Height: 1.60/1.75 Varas
Weight: 160 lbs.
RR: 10/20%
IRR: 90/80%

Protection: None.

Weapons: Bite 65% (1D3+3D6), Brawl 80% (1D3+3D6). They can't use other weapons.

Skills: Discovery 90%, Dodge 95%, Jump 80%, Run 120%, Stealth 85%, Track 150%.

Spells: A lobisome can't use magic.

Special Powers:

- **Crisis of Madness:** Sometimes a lobisome can suffer an unforeseeable crises of insanity. To calculate the percentage of that happening, add the following modifiers (they are cumulative) and subtract Temperance. Make a roll each time one of these situations occurs:
  - † If he is physically assaulted: +50%
  - † If he receives any type of injury: +30%
  - † If it is a moonlit night: +20%
  - † If he is attacked with magic: +60%
  - † If he is insulted or treated with contempt: +30%
  - † For each day that has passed since the last crisis: +2%
  - † If he rolls a blunder on any roll: +25%.
- Once the crisis starts, the lobisome attacks every living being in his path, whether friend or foe. During that time, which usually lasts 2D10 rounds, he won't lose consciousness however many wounds he receives, until he dies. At the end of each crisis the lobisome loses 5 RR points (if a PC becomes a lobisome and their RR gets reduced to 0 or less, they become an NPC controlled by the GM).
- **Remove Curse:** The only way to have lobisome status removed is by receiving an *Expulsion* spell or an *Exorcism* ritual, after which the character will recover his initial character points and gain 50 RR points.
- **Transform into a Wolf:** Some, but not all, lobisomes have the ability to become a wolf, a transformation that lasts 5 rounds and is tremendously painful. Such a transformation may even be involuntary if the lobisome rolls

a critical result during a crisis of madness. The characteristics when a lobisome is a wolf are the same as when it is all a human, but it has 0 DEX, COM and CUL points, it gains 1 point of protection for its fur coat, and the only attack it can use is its bite.

Lumia

Provenance: Galicia.

This creature is the offspring of relationships between mouros and humans. They appear to be beautiful women and, like mouras encantadas, can be found in forts, mámoas (ancient tumuli) or caves, combing their long hair. They say that they are under a spell; and rouse greed in those who approach them by describing the wealth of treasure they guard, when they don't awaken their lust by promising intense pleasures if released. However, unlike mouras, all this is only a ruse to attract the unwary, for lumias are actually great serpents with a woman's head who have the power to hide their true form, to devour those who unwittingly approach them.

STR: 20/25
AGI: 5/10
DEX: 0
VIT: 25/30
PER: 10/15
COM: 15/20
CUL: 10/15

Height: 2/4 varas
Weight: 2,000 lbs.
RR: 0%
IRR: 125%

Protection: Scales (1 point Protection).

Weapons: Wrap with coils 60% (2D6 DP per round).

Skills: Eloquence 75%, Seduction 85%, Stealth 45%.

Spells: None.

Special Powers:

- **Change appearance:** A lumia has the appearance of a beautiful woman (Appearance 29) unless it is wounded, attacked or asleep. It is also possible to see its true appearance if a critical result is obtained with an RR roll. An observant character will see that the lumia never holds an object that she is given, since she has no real arms and those that can be seen are only an illusion.

Mabula

Provenance: Galicia and Cantabrian.

This magical creature dwells in forests and has the appearance of a disgusting old hag by day, and a beautiful maiden by night. If a man or woman catches her bathing at night and gets married within three days, they'll be happy their entire lives, but they must be careful, for if the mabula realizes she has been discovered, she curses a man, turning him into a forest animal; while a woman is transformed into a mabula like herself.

Mabulas can be freed from the spell only if someone loves them in their most repugnant form; in which case they remain beautiful forever.

STR: 5/10
AGI: 10/15
DEX: 15/20
VIT: 10/15
PER: 15/20
COM: 10/15
CUL: 15/20

Height: 1.65 varas
Weight: 112 pounds
RR: 30%
IRR: 70%

Protection: she is invulnerable to all physical damage, although magic affects her normally.

Weapons: None.

Skills: Legends 95%, Magical Knowledge 95%, Plant Knowledge 65%.

Spells: A mabula can know any spell of *vis prima*, as long as they are not invocations.

Special Powers:

- **Transformation:** She is a disgusting old hag during the day (Appearance 1), but young and beautiful at night (Appearance 26).

Marmajor

Provenance: Catalonia, although the marmajor of which is best known lives in the caves of Salitre, under the mountain of Montserrat, near the town of Collbató.

A marmajor is a one-eyed giant that lives in caves or underground, always in solitude, only leaving its hiding place to devour livestock or some stray traveler. Its favorite dish is unbaptized children; so much so that some unscrupulous people have used them to hunt it and capture it alive. Their hope of being able to use him for their own ends is impossible, since the marmajor dies in captivity; provided, of course, it doesn't free itself from its bonds and destroy those who captured it. Some scholars think that the marmajor are descended from the infernal bebrices (page 305), some of which have been isolated on Earth.

STR: 28/30
AGI: 10/15
DEX: 2/3
VIT: 25/30
PER: 10/15
COM: 1
CUL: 1

Height: 3 Varas
Weight: 500 lbs.
RR: 0%
IRR: 150%

Protection: Hair (2 points of armor).

Weapons: Clava 40% (1D6+3D6)

Skills: Discovery 60%, Track 40%.

Spells: None.

Special Powers:

- **Terrifying Sight:** Any character who sees a marmajor must make a Temperance roll; if they fail, they try to get as far away from the creature as possible.

Mujeres Serpientes

Serpent Women

Provenance: North Africa, Arabia and Kingdom of Granada.

Hybrid beings with a woman's appearance from the waist up and snake's tail below. There are different theories as to their origin: some think that they are demonic offspring of Aza Dahaka, and others say they are the last descendants of a race that is older than man. Be that as it may, they are rare to see, although it is said that Queen Maga Yamilka, who lives in the lost city of Al-Iskandiar, has a group enslaved for her personal use. Many take this merely as a tall tale, but Allah alone knows the truth.

STR: 15/20
AGI: 15/20
DEX: 5/10
VIT: 20/25
PER: 10/15
COM: 15/20
CUL: 20/25

Height: 1.75 Varas
Weight: 240 lbs.
RR: 0%
IRR: 150%

Protection: Scales (1 point Protection, but only on the tail).

Weapons: Arco Corto 45% (1D6+1).

Skills: Eloquence 70%, Magical Knowledge 90%, Seduction 60%, Stealth 45%.

Spells: Expel Illness, Healing Balm, Healing Stone.

Special Powers:

- **Healing:** Mujeres Serpientes are excellent healers and have mastered medical techniques ignored by man. It is said that they can cure any kind of disease or illness and that they are even capable of bringing the dead back to life, although this has not been proven.

Morota

Provenance: Catalonia, although it receives different names in certain regions: in Berguedá it is known as *esgarrapadones*, in Lluçanes *malaire* and in Ripollés *morota* or *maragassa*.

A morota is a being of human appearance with incredible strength, which indifferently adopts the appearance of a man or woman of great beauty to seduce or take their victims by force. Its victims are usually religious people or those who have led an honest, chaste life. Everyone who succumbs to the charms of a morota (willingly or by force) suffers a horrible infection in their genitals within a few days, which exudes a foul-smelling odor that identifies the patient as a victim of a morota. It is thought that the morota is an avatar of Masabakes, the demoness of lust, or a diabolic experiment that got out of hand.

STR: 21/25
AGI: 10/12
DEX: 16/12
VIT: 20/25
PER: 10/15
COM: 15/20
CUL: 5/10

Height: 1.75 Varas
Weight: 120 lbs.
RR: 0%
IRR: 175%

Protection: None.

Weapons: Brawl 90% (1D3+1D6).

Skills: Eloquence 75%, Seduction 90%.

Spells: None.

Special Powers:

- **Disease of the Morota:** As has been said above, anyone who succumbs to a morota exudes a foul odor from their genitals. The only way to be healed is by receiving the combined effects of the *Expulsion* and *Expel Illness* spells, or the *Exorcism* and *Alleviate Illness* rituals.

Renubero

Provenance: Castile.

Renuberos are evil beings related to the silfos that live in the clouds and create hail to destroy fields and crops. Sometimes, when the storms are severe, they fall to Earth — through carelessness, clumsiness or, as some claim, the angels push them off. Whatever the reason, fallen renuberos on Earth adopt the appearance of sullen, hunchbacked men who live an unhappy and miserable existence. They are always willing to do evil in the hope that, in return for their evil deeds, the infernal forces will return them to the clouds.

STR: 12/15
AGI: 5/10
DEX: 5/10
VIT: 10/15
PER: 20
COM: 5
CUL: 15/20

Height: 1.70 Varas
Weight: 120 lbs.
RR: 0%
IRR: 125%

Protection: None.

Weapons: Cayado 40% (1D4+1).

Skills: Alchemy 75%, Astrology 95%.

Spells: A renubero can only learn and use black magic spells.

Special Powers:

None.

Sacamantecas

Provenance: Montes de Málaga.

A sacamantecas is evil creature that lives in the mountains of Malaga and looks like a large man with thin, dark hair and a neatly groomed and trimmed beard. He's rather hairy, but not ugly, and has a sweet, blue gaze. He dresses simply, and his clothes are usually more or less clean. He has a beautiful, deep voice with which he sings charming songs of love while walking in the mountains. He attracts girls and young women with his songs, whom he imprisons to rape, murder,

dismember and devour their brains; and not necessarily in that order. Nor does he shun male children if he succeeds in attracting some.

There are those who say that they are devil followers in truth, or cursed people who need to devour human brains to continue living. The sacamantecas are said to be very strong, with large hands, muscular arms, wide backs and broad chests. Nobody has ever heard them speak, as they only sing, and no one knows for sure if the attraction their singing causes is magical or not; but what is certain is that any girl who has heard the sacamantecas will run after him if they are not stopped in time.

STR: 20/25
AGI: 15/20
DEX: 10/15
VIT: 25/30
PER: 15/20
COM: 20
CUL: 5/10

Height: 1.80 Varas
Weight: 180 lbs.
RR: 10%
IRR: 90%

Protection: Thick Clothing (1 Protection Point).

Weapons: Strangle 65% (1D3+2D6+Special), Cuchillo 30% (1D6).

Skills: Discovery 60%, Dodge 50%, Eloquence 75%, Sing 95%, Stealth 90%, Torture 50%, Track 40%.

Spells: None.

Special Powers:

- **Song:** Like some other creatures, the song of the sacamantecas has the ability to charm its victim, attracting them to where he is. His victims can make an RR roll and, if they fail, they go to the sacamantecas (unless they are stopped by their companions), and won't react until he begins to strangle them.
- **Strangle:** The sacamantecas never uses weapons other than their hands to kill (their knife is used for butchering). If he wants to use them in combat with an enemy who has not voluntarily come to him (charmed by his song), he must first make a Step In action. If he succeeds, he wraps his hands around the neck of his opponent, doing strangling damage each round, without having to re-roll to attack. His victim can make a Brawl roll to escape or use a Small weapon (remembering it has a +50% bonus for close combat).

Seir

Provenance: The whole Peninsula.

Its name, which literally means "covered with hair", is used in the *Pentateuch* and other rabbinical texts to denote hairy, demonic beings with the head and legs of a goat and human arms and torso; all extremely hairy. According to legend, they live in abandoned ruined buildings, far from men. Their lustful appetites are voracious and they willingly travel great distances when attracted by the smell of women.

STR: 20/25
AGI: 10/15
DEX: 5/10
VIT: 20/25
PER: 20
COM: 0
CUL: 0

Height: 1.55 varas
Weight: 120 lbs.
RR: 0%
IRR: 150%

Protection: Fur coat (1 Protection point).

Weapons: Claws 45% (1D8+2D6).

Skills: Discovery 75%, Dodge 90%, Listen 75%, Track 95%.

Spells: None.

Special Powers:

None.

Soliño

Provenance: Galicia.

As lumias are born from intercourse between a human women and a mouros, a mouros and a meigas produce a soliños, a creature with a human appearance; wicked, cruel and full of hatred and rancor toward men, with whom they often live to better work their evil upon them. They inherit their father's physical strength and their mother's magical ability.

STR: 20/25
AGI: 10/15
DEX: 10/15
VIT: 20/25
PER: 15/20
COM: 5/10
CUL: 10/15

Height: 1.75 Varas
Weight: 140 lbs.
RR: 0/5%
IRR: 95/100%

Protection: They can wear any type of armor.

Weapons: They can wield any type of weapon.

Skills: The abilities of the profession that they have chosen.

Spells: They can know any type of spell.

Special Powers:

- **Magical Aptitude:** In addition to not needing magic components to cast spells, their inherent wickedness gives them a bonus of +25% when casting black magic spells.

Sugaar

Provenance: Euskadi.

Its name means "male serpent". These giant serpents have the ability to take human form, blending in with people to seduce beautiful women. The most famous sugaar is Maju, who fell in love with the Lady of Amboto herself and she gave him the ability to become an *ígneo* like her. They can sometimes be seen crossing the skies like two flaming stars, lost in playful lovers' games (leaving severe rain and hail storms in their wake). Others claim to have seen them

together, she resting languidly and him lovingly combing her long blond hair.

Other sugaar live in subterranean regions, from which they exit through chasms and pits.

As a giant snake:

STR: 20/25
AGI: 5/10
DEX: 0
VIT: 25/30
PER: 15/20
COM: 0
CUL: 15/20

Height: 3/5 Varas
Weight: 400 lbs.
RR: 0%
IRR: 125%

Protection: Scales (1 point).

Weapons: Coil 60% (2D6 DP per round).

Skills: Stealth 80%.

Spells: None.

Special Powers:

- **Adopt human form:** A sugaar can take human form, though it can't maintain that appearance for more than twelve hours. After that time, it returns to serpent form and must stay in that form for the same amount of time that it spent as a human. In its human form a sugaar retains its forked tongue and its eyes are always a strange, yellowish-green tone.

As human:

STR: 20/25
AGI: 5/10
DEX: 15/20
VIT: 25/30
PER: 15/20
COM: 20/22
CUL: 15/20

Height: 1.75 Varas
Weight: 120 lbs.
RR: 0%
IRR: 125%

Protection: They can wear any human armor.

Weapons: they can wield any human weapon.

Skills: Eloquence 75%, Seduction 95%, Stealth 80%.

Spells: None.

Tartalo

Provenance: Euskadi.

A single-eyed creature of anthropophagous (man-eating) habits, it is also called *torto* or *anxo*. It is said that he kidnaps young men to devour them. According to popular belief, the most powerful of all tartalos lives in the cave of Muskia, in the area of Ataún, but his fellow tartalos can be found in other areas of the Euskaldun.

STR: 40/45
AGI: 10/15
DEX: 5/10
VIT: 30/35
PER: 10/15
COM: 1/5
CUL: 10/15

Height: 3/4 Varas
Weight: 400/600 pounds
RR: 0%
IRR: 110%

Protection: Thick Skin (2 Points).

Weapons: Clava 75% (1D6+5D6).

Skills: Dodge 75%, Legends 45%, Throw 100%.

Spells: None.

Special Powers:

- **Terrifying Sight:** Any character who sees a tartalo must make a Temperance roll: if they fail, they try to flee as far away as possible from the creature.

Tronante

Thunderous

Provenance: Galicia.

Named so because they create thunder, they also receives the names of *nubeiro* (because of their relation to the clouds), *legromante* (for being sorcerers) or *escolar* (for being sages). They are small, plump, hairy, blackish and extremely ugly creatures that "wound clouds" with their wooden clogs and the iron pincers that they always carry with them, thus producing thunder as well as rain, spoiling the crops of good people. Like the Castilian renubero, he can be forced from the clouds through pious prayers, but unlike the renubero, as he only has to make a whirlwind by gathering dust from the road and urinating on it; in this way he can return to the sky. Since he knows this secret he sometimes likes to come down to Earth to satisfy his lustful needs, or simply to do evil things. For these "visits" he takes the form of a tall, repugnantly ugly man. Sometimes, the tronantes associate themselves with evil men and women to whom they reveal the secret of creating the whirlwind, so that they, too, can also ascend into the sky and direct the clouds.

STR: 10/15
AGI: 5/10
DEX: 10/15
VIT: 10/15
PER: 15/20
COM: 5/10
CUL: 15/20

Height: 1.20 varas
Weight: 160 lbs.
RR: 0%
IRR: 150%

Protection: None.

Weapons: Pincers 40% (1D6+1D4+Special).

Skills: Alchemy 75%, Legends 70%, Magical Knowledge 50%.

Spells: can only use black magic spells.

Special Powers:

- **Pincers:** The wounds produced by the tronante's pincers will only heal if they are soaked in holy water, and not even the *Healing Stone* or *Healing Balm* spells will work.
- **Clogs:** The tronante's clogs have the power to carry their wearer from one end of the horizon to the other in a single stride. That is to say, you can go as far as you can see in one step, but to do so the wearer must make an IRR roll with a –50% penalty and can't use Luck; if he fails, His body is torn in two, leaving half in the place of departure and the other half somewhere in the middle, with a clog in each place. These clogs completely lose their powers if they step upon sacred ground, or if their bearer prays to or names God, the Virgin, or the saints.

Vidalot

Provenance: Catalonia.

This creature, the fruit of a sexual relation between a feram and a woman, looks totally human, except for the fact that its head has two faces: that of a man on the front and a woman on the back. Normally they lack gender entirely, but sometimes a hermaphrodite is born, that is, one with both genders. Its existence is determined by what its mother did with it; normally she would try to be rid of the child, since it is proof of her sin, destroying it at birth or exposing it in the forest. Some, however, hold it close to themselves, and in this way vidalot can grow and be educated as a normal human being, hiding its deformity with a hood or letting its hair grow. In case it is abandoned and survives, it becomes a wild, resentful, hostile being, who always shows a special animosity toward the human race.

Some scholars of the occult sciences connect this monster to the andróginos, while others come to see their paternity in the demon of the many faces, Guland

STR: 23/25
AGI: 10/15
DEX: 10/15
VIT: 18/23
PER: 15/25
COM: 1/20
CUL: 1/20

Height: 1.90 varas
Weight: 150 lbs.
RR: 0%
IRR: 195%

Protection: A civilized vidalot can wear any type of armor, but a wild one won't wear any.

Weapons: A civilized vidalot can handle any type of weapon, but a savage only brawls or uses a club.

Skills: According to the occupation that it holds.

Spells: None.

Special Powers:

- **Eyes on the back of their head:** A vidalot that has its back face uncovered can never be surprised if from behind, due to the extra pair of eyes of its other face.
- **Parental recognition:** If a vidalot meets the feram that begot it, it recognizes him on the spot, and if it demands that he teach it everything he knows about magic, he is obligated to satisfy it.

Natural Animals

Besides the irrational creatures that we have seen in the previous sections, the characters in an *Aquelarre* adventure will also come across all kinds of "normal" animals, possibly as the daily meal, livestock, companions, or enemies to defeat. In any case, we would like to remind Game Masters that animals behave at all times as what they are: animals, giving priority to their instincts rather than reason, especially since so many humans (especially if they are PCs) have lost the so called "survival instinct"; We mean to say that animals tend not to attack humans unless they are starving or far outnumber the unfortunate knave, and even so, they flee as soon as they suffer a certain amount of damage.

We only give characteristics for the larger animals; the smaller ones, such as rats, small birds, flies, mosquitoes and field moles, have values so insignificant that we do not see the necessity, but knock yourself out. By the way, do not look for the characteristics of Dexterity, Communication and Culture, because animals, not having hands, language or useless knowledge accumulated in their brain, do not have them.

Águila

Eagle

STR: 15/20 **RR:** 50%
AGI: 20/25 **IRR:** 50%
VIT: 15/20 **Temperance:** 50%
PER: 25/30

Protection: Plumage (1 point Protection).

Weapons: Beak 65% (1D6+1D4), Claws 50% (1D6).

Skills: Discover 75%, Fly 65%.

Buitre

Vulture

STR: 10/15 **RR:** 50%
AGI: 15/20 **IRR:** 50%
VIT: 15/20 **Temperance:** 50%
PER: 10/15

Protection: Plumage (1 point Protection).

Weapons: Beak 45% (1D6).

Skills: Fly 45%.

Carnero/Oveja

Ram/Ewe

STR: 15/20 **RR:** 50%
AGI: 15/20 **IRR:** 50%
VIT: 10/15 **Temperance:** 50%
PER: 5/10

Protection: Wool (1 point Protection).

Weapons: Charge 50% (1D4+1D6).

Skills: Bleat 45%, Jump 30%.

Cerdo

Domesticated Pig

STR: 20/25 **RR:** 50%
AGI: 2/5 **IRR:** 50%
VIT: 20/25 **Temperance:** 50%
PER: 2/5

Protection: None.

Weapons: Bite 45% (1D4+1D6).

Skills: Track 15%.

Caballo

Horse

STR: 30/35 **RR:** 50%
AGI: 30/35 **IRR:** 50%
VIT: 40/45 **Temperance:** 50%
PER: 10/15

Protection: None.

Weapons: Kick 30% (1D6+2D6).

Skills: Gallop (Run) 50%.

Notes: A horse can give his rider a modifier for riding, from +25% to –25%, based on the quality of the horse.

Ciervo

Deer

STR: 15/20 **RR:** 50%
AGI: 30/35 **IRR:** 50%
VIT: 15/20 **Temperance:** 50%
PER: 25/30

Protection: None.

Weapons: Charge 40% (1D6+1D6).

Skills: Stealth 45%

Gato

House Cat

STR: 2/5 **RR:** 50%
AGI: 30/35 **IRR:** 50%
VIT: 5/10 **Temperance:** 50%
PER: 30/35

Protection: None.

Weapons: Claws 75% (Scratch) (a scratch itches and little more).

Skills: Dodge 90%, Jump 90%.

Halcón

Hawk

STR: 5/10 **RR:** 50%
AGI: 15/20 **IRR:** 50%
VIT: 5/10 **Temperance:** 50%
PER: 35/40

Protection: None.

Weapons: Beak 75% (Nothing except a sharp pain).

Skills: Discovery 65%, Fly 80%, Hunt 95%.

Jabalí

Wild Boar

STR: 25/30 **RR:** 50%
AGI: 10/15 **IRR:** 50%
VIT: 25/30 **Temperance:** 50%
PER: 10/15

Protection: None.

Weapons: Bite 45% (1D6+2D6).

Skills: Stealth 45%, Listen 40%.

Jumento

Burro

STR: 10/15 **RR:** 50%
AGI: 5/10 **IRR:** 50%
VIT: 10/15 **Temperance:** 50%
PER: 5/10

Protection: None.

Weapons: Kick 25% (1D6+1D4).

Lechuza

Owl

STR: 5/10 **RR:** 50%
AGI: 15–20 **IRR:** 50%
VIT: 5/10 **Temperance:** 50%
PER: 35/40

Protection: None.

Weapons: Beak 50% (Nothing except a sharp pain).

Skills: Discovery 45%, Fly 85%.

Lince

Lynx

STR: 10/15 **RR:** 50%
AGI: 30/35 **IRR:** 50%
VIT: 15/20 **Temperance:** 50%
PER: 35/40

Protection: None.

Weapons: Bite 50% (1D6), Claws 50% (1D6).

Skills: Discovery 60%, Listen 90%, Run 55%, Stealth 40%, Track 70%.

Lobo

Wolf

STR: 10/15 **RR:** 50%
AGI: 15/20 **IRR:** 50%
VIT: 10/15 **Temperance:** 50%
PER: 15/20

Protection: None.

Weapons: Bite 60% (1D6).

Skills: Listen 50%, Track 75%.

Macho Cabrío/Cabra

Billy-goat/Goat

STR: 20/25 **RR:** 50%
AGI: 15/20 **IRR:** 50%
VIT: 15/20 **Temperance:** 50%
PER: 10/15

Protection: Skin and fur (1 point Protection).

Weapons: head-butt 50% (1D4+1D6).

Skills: Jump 45%.

Mula

Mule

STR: 20/25 **RR:** 50%
AGI: 5/10 **IRR:** 50%
VIT: 25/30 **Temperance:** 50%
PER: 5/10

Protection: None.

Weapons: Kick 25% (1D6+1D6).

Skills: Track 15%.

Oso

Bear

STR: 30/35 **RR:** 50%
AGI: 5/10 **IRR:** 50%
VIT: 35/40 **Temperance:** 50%
PER: 10/15

Protection: fur and coarse skin (2 Protection points).

Weapons: Bite 35% (1D6+3D6), Claw 45% (1D4+3D6).

Skills: Stealth 35%, Track 75%.

Perro

Dog

STR: 8/10 **RR:**50%
AGI: 15/20 **IRR:**50%
VIT: 10/15 **Temperance:** 50%
PER: 15/20

Protection: None.

Weapons: Bite 60% (1D4).

Skills: Track 75%, Listen 40%.

Toro

Bull

STR: 30/35 **RR:** 50%
AGI: 5/10 **IRR:** 50%
VIT: 35/40 **Temperance:** 50%
PER: 5/10

Protection: Thick Skin (1 Protection Point).

Weapons: Charge 40% (1D6+3D6).

Skills: Discover –25%, Run 40%.

Vaca

Cow

STR: 25/30 **RR:** 50%
AGI: 5/10 **IRR:** 50%
VIT: 25/30 **Temperance:** 50%
PER: 10/15

Protection: None.

Weapons: Charge 25% (1D6+2D6).

Skills: Run 35%.

Three Years Later…

The old soldier of the guard critically eyed the group of four travelers who came to the gates of Pontevedra at dusk. One was, no doubt, a lord and warrior who, though he wore a quilted doublet, had a loriga de malla at hand, fastened in the rump of his horse. However, one of the Militia youngsters barred the way, causing the old man to roll his eyes.

"You have to pay to enter the city!"

"Not if I am noble," the lord answered quietly. "my name is Lope de Navarrete and these are my entourage," and without saying more, he spurred the horse so the boy had to jump out of the way so as not to be trampled.

"Who does he think he is?"

"Let it be, runt. Being on the gates you will see many people passing by and soon you will learn to recognize whom you can bleed and whom is better left in peace...and those were the latter."

"I do not think he's even noble! He did not wear a sword in his belt!"

"No, he was wearing an Arabic Saif. It is lighter than our swords, but kills just the same, or even better."

"And those who accompanied him? One was clearly a Jew, the other looked like a man at arms bearing a clearly visible crossbow, which is a weapon that has been cursed by God, and the third was a youth so beautiful he looked like a woman!"

"And maybe it was..." growled the old man.

"But a woman dressed like a man is a great offense in the eyes of God!" protested the young man.

"Look. About ten years ago a similar group passed through these very gates. That same night they entered the Jewry and went to the cemetery, the Campa dos Xueus. They were not seen again. It was said they sought the Seal of Solomon for Fabrique, one of Pedro the Cruel's brothers. They were cut from the same cloth that these... Take it from me. Don't get in their way or it'll be your funeral.

* * *

Ignotus looked around. So this is Hell? He thought. Because it can't be Heaven, not with my life. It wasn't so scary. He smiled bitterly. He had seen much worst places on Earth.

A cheerful cough behind him drew him from his reflections.

"So... this is where my story ends," he said, now somewhat frightened.

"No," laughed Bileto. "Your story will live forever."

Liber V: Medievalia

Medieval Things

Chapter XI: Chronicae

History

Where we talk about the fates of the great and small kingdoms of old Iberia, from their lavish courts, their learned kings and their constant old quarrels.

The world in which the adventures of *Aquelarre* take place is that of the peninsular kingdoms of the 14th and 15th centuries, two centuries in which various conflicts and events of great portent took place; and for their inhabitants, a time in which war was a daily reality, Hunger came in the form of drought for the fields, disease appeared in the form of the Black Plague, and Death was a dinner guest in every house.

Crown of Castile

The start of the 14th century found the crown of Castile wrapped in anarchy and misrule, the nobles and the king of Aragón trying to influence or, better still, overthrow the child-prince Fernando IV by all means. His mother, the regent María of Molina, protected him with the sword, finally getting him declared king in 1301. This did not end the chaotic situation of the kingdom at all, since the new king faced continuous noble uprisings and Aragonese pretensions to the throne until the day of his death in 1312, which happened in Jaén while preparing the taking of Algeciras. According to legend, his death was caused by a curse placed upon him a month earlier by the Carvajales brothers, enemies of the monarch whom he had ordered to be despeñados (executed by being locked in a cage and thrown over a cliff). They cursed the king before their execution was carried out, to die a certain death in a short time. Due to this legend, Fernando IV is remembered as "the Summoned."

The death of the monarch left the Castilian throne in the hands of his son, Alfonso XI, who was only one year old, so María of Molina, his grandmother, had to hike up her skirts and becomes regent once again, accompanied this time by the wife and brothers of the deceased king — everything stayed in the hands of the family — until in 1325, at the age of 15, Alfonso XI was declared of age and assumed his duties as king of Castile, dedicating himself from that point to hit the rebellious nobility hard. Between executions, murders and ambushes, he left them in very bad conditions, earning the nickname of El Justiciero ("the Avenger") among his followers — the nobles probably called him worse things. He invested money and effort to continue the war against Granada, that his father had begun; defeating the Moors in the Battle of Río Salado (1340) and conquering Algeciras (1344). Clearly a good man who believed that he was on a winning streak, he was not contented. He continued his advance on Gibraltar where, in 1350, his luck gave out. A year before, a new disease landed in the port of Barcelona: the black plague, which quickly spread across the Peninsula, and took with it, besides several million people, the king himself. He was buried in two parts: his body was taken to Seville while his intestines remained in Jaén; a mystery of history. But nobody can deny that good King Alfonso knew how to have fun; besides the two legitimate children he had with his wife, María de Portugal, we have to mention the ten children — ten! — that his lover, Leonor de Guzmán, gave him; which had its consequences, as we shall see.

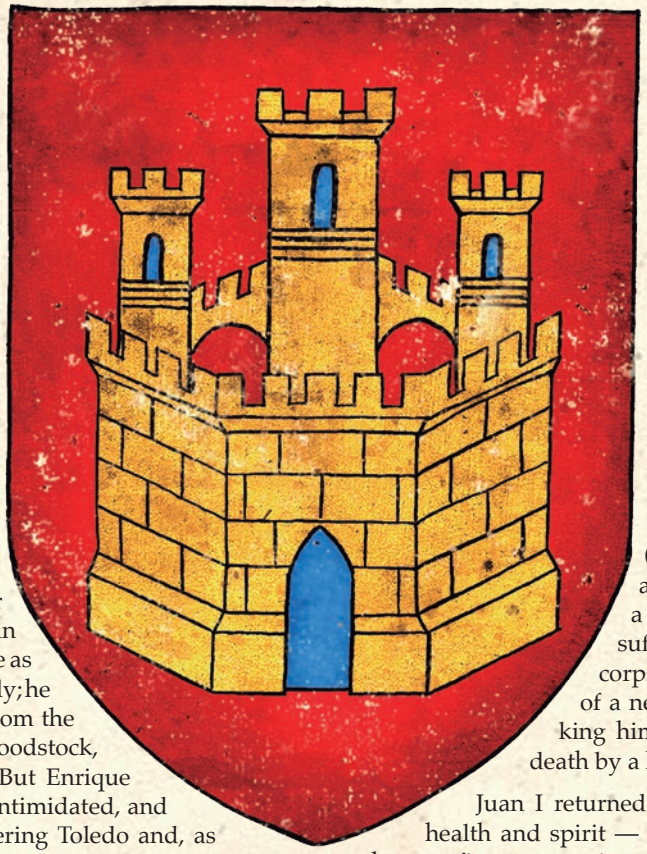
The king was succeeded by his legitimate son, Pedro I, who made his tutor, the Portuguese Juan Alfonso de Alburquerque, his principal counselor. Not to be outdone, Juan Alfonso told the new king that he was taking too long to remove his father's mistress from the mix. Leonor was tortured and executed the following year; and believing that if gave his half-brothers a friendly hand they would take the whole kingdom, he ordered them all to be imprisoned unless they submitted to the greatest trials of repentance, which almost all did (although it served them little; they were executed in the following years). Another of the Juan Alfonso's ideas was for Pedro to marry Blanche de Bourbon, the daughter of the French king. After two days of marriage Pedro abandoned her to return to the arms of his lover, María de Padilla — as the saying goes: like father like son… But joy didn't last long for María either, because as soon as the king managed to have his marriage to Blanche annulled, he abandoned his lover and married Juana de Castro. Little by little, the boy, who was not yet twenty, gained the nickname Pedro the Cruel.

In the face of such despotic governance, many refused to be ruled by Pedro I and, starting in 1353, there was one noble rebellion after another, led by Enrique of Trastámara, one of the king's half-brothers. Finally skirmishes exploded into open civil war, with Enrique secretly receiving aid from King Pedro IV of Aragón. The Castilian king, after defeating

Kings of Castile

Name	Reign
Fernando IV the Summoned	1295–1312
Alfonso XI the Avenger	1312–1350
Pedro I the Fair / the Cruel	1350–1366
Enrique II the Generous	1366–1367
Pedro I the Fair / the Cruel	1367–1369
Enrique II the Fratricidal	1369–1379
Juan I	1379–1390
Enrique III the Mourner	1390–1406
Juan II	1406–1454
Enrique IV the Impotent	1454–1474
Isabel I	1454–1504

the rebels, initiated a bloody repression against the defeated nobles. Enrique of Trastámara made himself scarce and hid in Aragón, keeping Pedro IV involved in the Castilian disaster. Pedro the Cruel, using an episode in which an Aragonese ship had attacked two Genoese ships in Sanlúcar before his very eyes as an excuse, declared war on Aragón in 1356, the so-called "War of the Two Pedros". The conflict lasted for more than a decade, and at first things went sweetly for the Castilian: he managed to defeat the Aragonese troops controlled by his half-brother in Nájera (1360) and forced the Aragonese king to sign a peace treaty in 1363. Pedro the Cruel was still in his thirties and willing to continue the war if the king of Aragón did not serve up his half-brother up on a platter, to which Pedro IV (of Aragón) told him that he couldn't, and that if Pedro the Cruel wanted to push the matter, not to worry; he'd give him two helpings for his troubles. So Pedro IV hired a band of mercenaries led by the Frenchmen Bertrand du Guesclin out of his own pocket, put Trastámara in command, and gave him the freedom to continue the war against Castile: this time Enrique was unstoppable and made Pedro the Cruel retreat. He declared himself king of Castile in 1366, although his jubilation lasted but a short time, for the following year he was defeated by Pedro I in Nájera (yes, yes, the same place as before), who had learned quickly; he also asked for outside help; from the English Prince Edward of Woodstock, known as The Black Prince. But Enrique of Trastámara was not easily intimidated, and he continued the war, conquering Toledo and, as his brother marched on him, finally defeated Pedro in Montiel, where the king took refuge. Some say that a few days later Du Guesclin deceived Pedro I into meeting with his half-brother in his tent and, that once there, the brothers engaged in mortal combat, with Enrique victorious, with a little help from the Frenchman who said: "I neither seat nor remove a king, but help my lord". Other historians say that things didn't happen quite that way, and that Pedro I was simply decapitated in the castle of Montiel. Be that as it may, the result is the same: in 1369 the House of Burgundy disappeared in a pool of blood and the House of the Trastámara arrived on the throne.



The victor, now King Enrique II, earned the nickname "the Fratricidal"; or "one of las Mercedes" ("one of the Favors"), because grateful — and intelligent — as so few kings are, he distributed *mercedes* (gifts) and privileges left and right, especially to the nobles who had supported his cause from the beginning. Because in Castile, being noble and unruly was one in the same; so keep your friends close and your enemies closer. The first Trastámara did not last long on the throne; ten years after violently wresting it from his half-brother, he died in Santo Domingo de la Calzada, leaving as his successor his son, Juan I, whose first years of reign went as smooth as silk, at least until the fateful year of 1383, when things got twisted; because of greed, just to make that clear.

In that year Fernando I of Portugal died without leaving an heir. As with many things in life and politics Juan I, being married to the daughter of the Portuguese king, thought to himself: "this should be mine" and presented himself as a candidate for the neighboring kingdom's throne. But the Portuguese — who couldn't stomach the Castilians — told him to wipe his nose and stay home, hindering his ambition, which Juan I didn't appreciate very much. Being denied the easy way, he decided that he would do it the hard way and assembled an enormous military expedition, the pride of its time and its king. But Juan didn't expect the Portuguese to intercept him at Aljubarrota (1385), and give the Castilian army a one-two, and more than a bloody nose. The Castilians suffered such a defeat that their corpses were said to block the flow of a nearby river, and that even the king himself just managed to escape death by a hair.

Juan I returned from Aljubarrota, broken in health and spirit — quite rightly so — and spent the next five years trying to clean up his kingdom, tired of war and so many embroilments. In the autumn of 1390, at Alcalá de Henares, he fell from the saddle while riding a horse given to him by some Christian knights from Africa, and unluckily, died — so your players shouldn't complain about Riding blunders. Astutely, Cardinal Don Pedro Tenorio, who was with him at the time, assured everyone that he was only wounded; and that farce granted him the days he needed to settle the matter of Juan's succession, which passed to his son, Enrique III, little more than eleven years old.

In 1393, at the age of fourteen, Enrique III was declared of age and began his reign, having to endure the vile revolts of the Castilian nobility. After confiscating some land, defeating a pair of dukes, and appointing *corregidores* — representatives of the king — to many of the kingdom's cities, thing seemed to calm down again (just for now, as we will see later). He

saw how hatred towards Jews was quickly growing: as an example, the looting of *aljamas* that took place in much of the Castilian territory in 1391. This forced Enrique to pass laws against them, requiring them to wear a mark which distinguished them from good (and a tad anti-Semitic) Christians. Finally, he decided that the time had come to put an end to the *Granadinos*; the Reconquest that his ancestors had started was lasting to long, and when Granada broke the truce in 1406 to attack the kingdom of Murcia, Enrique prepared his own campaign. But unfortunately, Man proposes, God disposes, and Enrique died in Toledo on Christmas day of that same year. Maintaining traditions, he left his son, Juan II, who was only a little more than a year old, as his heir. A regency was again constituted, this time entrusted to the deceased king's wife, Catherine of Lancaster, and his brother, the infante (prince) Don Fernando.

So while the boy king grew up in the court under the care of his mother, his uncle, the infante, decided to continue with his brother's plans of conquest and attacked Granada, taking the city of Antequera in 1410 and earning the nickname of Fernando of Antequera. If it had been up to him he would have continued on, as he was not lacking in enthusiasm, but he was named Fernando I, king of Aragón, as we will see later, and Granada breathed easily, at least for a few more decades. A few years later, the king's mother died and Juan II was without regents, so he was declared of age in 1419.

It is at this point that Don Álvaro de Luna, the principal counselor and companion of the young Juan II, made an appearance; and they become such inseparable friends that popular rumor declares it was due to a spell. That friendship became veneration when, in 1420, the king's cousins, the infantes of Aragón (the children of Fernando de Antequera), carried out the so-called "Coup de Tordesillas", kidnapping the king in Talavera de la Reina, and he was rescued by Don Álvaro. Juan II rewarded Don Álvaro with the position of Constable of Castile and Grand Master of Order of Santiago, but from that time on, the infantes of Aragón were the councilor's sworn enemies, and there was a constant series of "exile and return" to the court of Don Álvaro until, finally, in 1445, the infantes of Aragón were defeated in the battle of Olmedo. However, the constable wasn't able to live peacefully for long; five years later Juan's wife, Isabel of Portugal — who couldn't stand the king's favorite — succeeded by her schemes and intrigues at what the infantes of Aragón had failed: she wheedled an order of imprisonment from her husband and three years later, in 1453, Don Álvaro de Luna was beheaded in the main square of Valladolid. The next year he was joined by his friend, who died in the same city, rejecting his status as king: "I was born a son of a farmer, not a king of Castile."

Juan's son, Enrique IV, succeeded him on the throne, arriving at a particularly delicate time, for the nobles were once again up to their old games — remember what I told you before? — and the king was completely ostracized wherever he went. When he was just the heir to the throne, he had allied with them on several occasions against his father, and now they all took him for a horse's ass, plus he had the reputation as a limp dick, because his first marriage was annulled for not having been consummated, giving him the unfortunate nickname of Enrique the Impotent. In 1455 he married his second wife, Joana of Portugal and years later a girl was born, Juana; but no one believed that he planted the little seed; it was rumored that the girl was actually the daughter of one of the king's favorites, Beltran de la Cueva, and she became known as Juana la Beltraneja. The nobles, taking advantage of the controversy to throw another log on the fire, declared that they would not accept the girl-child as heir for, they said, they did not believe that she had the King's blood. Enrique IV, already tired of so much trouble, at first caved to the nobles and said that he accepted his sister Isabel as heir to the throne; but then, after thinking on it, plucked up his courage and told the nobles that enough was enough, the throne was his and he'd give it to whomever he wanted. The nobles let out a "Oi!, what did he just say to us?", and gathered in Avila in 1465. Dressing up an effigy as if it were the king, they judged him guilty of being a friend of the *Granadinos*, homosexual, a peacenik, and not being the father of la Beltraneja (they really threw the book at the poor man) and after kicking the effigy to the cry of "Down with the faggot!", they swore on their own account and personal risk that Enrique IV was no longer the king of Castile. The so-called "Farce of Ávila" was the straw that broke the king's back; thinking "now they are going to see what a king with a pair can do", he went after the nobles with sword in hand and was victorious at Olmedo (1467). But Enrique's ire was short lived, and the following year he accepted part of the nobility's claims and recognized his sister Isabel as his heiress, and thus it stayed until the king's death in 1474.

Isabel I, who years before had married the infante Don Fernando of Aragón, was proclaimed Queen of Castile; but not without the typical royal melodrama; for la Beltraneja, whom some still saw as the true heiress of Enrique IV, was engaged to Afonso V of Portugal. Afonso, who had looked forward to receiving a good bit of Castile as a marriage dowry, told Isabel and Fernando that he was not absolutely clear about the proper order of succession to poor deceased Enrique IV, and in order to clarify the matter, he intended to send some armies over to parley with them. They didn't get very far. After being defeated at Toro (1476) and Albuera (1479), the Portuguese returned home with their tails between their legs, and Juana la Beltraneja entered a convent, getting out of the way forever.

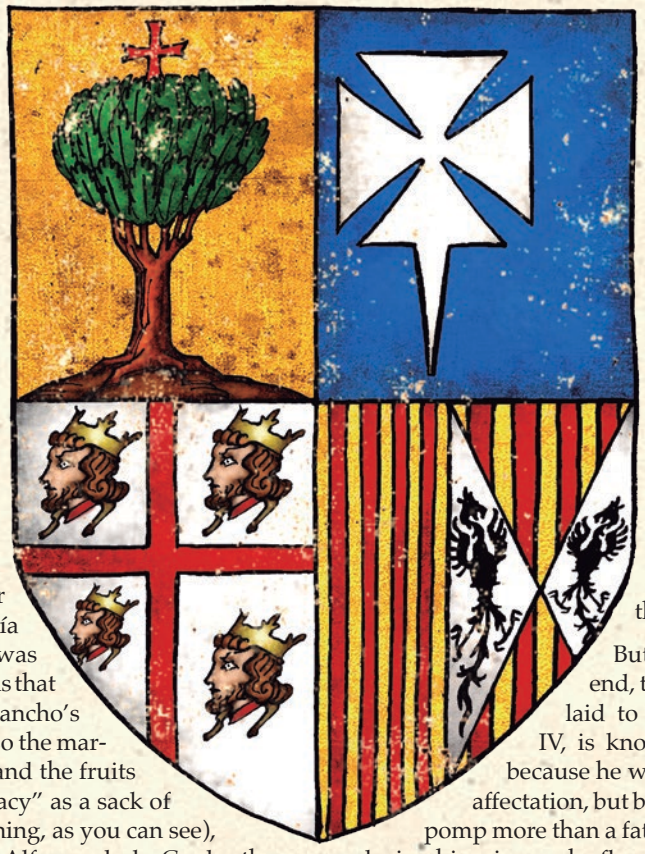
From that time, Isabel I, assisted by her husband, Fernando (who was only king of Aragón, not of Castile; pay attention to that), devoted the following years to tidying up the kingdom: she negotiated with the Castilian nobles to put an end to the revolt, created la Santa Hermandad ("the Holy Brotherhood") — a medieval blend of Civil Guard and rural police — to solve the problem of road banditry, and asked for permission to appoint crown-dependent inquisitors to purge the kingdom's *conversos*. In 1482 the Council of the Inquisition was created.

That same year, a group of frontier knights from Granada occupied Alhama. Their Catholic Majesties decided to use this provocation to finish the Reconquest once and for all. Taking advantage of the internal wars taking place in the Nazrid kingdom between Abu al-Hasan Ali (Muley Hacén in the Christian chronicles) and his son Abu `Abdallah Muhammad XII (also known as Boabdil), they slowly but surely took pieces off the Granadan table: Malaga fell in 1487, Almeria surrendered two years later and, in 1491, the capital, Granada capitulated. On January 2, 1492, the kings entered the city through the main gates and Boabdil snuck out the back, taking the crown with him and vanishing from the kingdom. At the same time, Isabel and Fernando decreed the expulsion of the Jews from the kingdoms of Castile and Aragón, while an ambitious Genoese navigator discovered a new continent. The Middle Ages died on a beach in the Bahamas.

Crown of Aragón

From very early on, the Crown of Aragón was deeply involved in several wars.

On the one hand, King Jaime II fought with his brother Fadrique; Jaime had agreed to the French and Papal demands to withdraw from Sicily, but his brother had decided that he did not want to leave. Jaime, seeing family was going to make him look bad, sent a fleet to "convince" the good Fadrique that he had better head home. In the end, though, little brother got his way and, after signing the Peace of Caltabellota (1302), Fadrique was crowned King of Sicily (which, by the way, suited the Aragonese just fine, as they would eventually end up taking the island "for dessert").



On the other hand, Jaime II took advantage of the death of Sancho IV of Castile in 1295, who left on the throne his incredibly young son, Fernando IV, under the regency of his mother, María de Molina; and since the child was considered illegitimate (it seems that the pope had not authorized Sancho's marriage to María de Molina, so the marriage was anything but valid and the fruits thereof had the same "legitimacy" as a sack of potatoes; just a Middle Ages thing, as you can see), Jaime allied with the infante Alfonso de la Cerda, the child's uncle and, in exchange for supporting his attempt to overthrow the child, the Aragonese would be allowed to annex the kingdom of Murcia. Unfortunately for the conspirators, the Pope said that according to him, Fernando IV was legitimate, and Uncle Alfonso and Jaime II were left wanting; one without the throne and the other without Murcia. That is politics for you: things do not always go the way you planned. From then on, the king looked to extend his territory in the Mediterranean, adding Sardinia and Corsica to the Crown of Aragón in 1325.

With the death of Jaime II in 1327 his firstborn, Jaime, should have succeeded him, but he preferred the Church and had taken the habit a few years earlier. So that the throne passed to the second son, Alfonso IV. With him things begin to take a turn. To begin with, the king endured the so-called *mal any primer* ("bad first year") in 1333, a strong famine that killed many of his vassals; Then he made war against the kingdom of Granada and tried to take Almeria, but returned home empty-handed (with some battle bruises, of course); Finally, Sardinia (supported by Genoa) rose up in arms against the Aragonese and, although some peace and stability was obtained, the Sardinians wouldn't stop making a racket until well into the 15th century.

But as everything in this life must end, the good Alfonso died and was laid to rest in 1336. His son, Pedro IV, is known as the Ceremonious, not because he was partial to exaggeration and affectation, but because he loved ceremony and pomp more than a fat kid loves cake, and it showed during his reign, as he flaunts his role as regent and ruler in his subjects' and the neighboring kingdoms' faces as none before. He was prepared to expand Aragonese territory by any means available to him, and the first thing he did was to look at the Balearic Islands, where Jaime III, his brother-in-law, reigned (maybe that explains everything). So, as one does when one wants something, Pedro quite casually put Jaime on trial and, unsurprisingly, won in 1343. Jaime was ordered to surrender all his territories; but his brother-in-law wasn't up for a change, so the Ceremonious arrived in Mal-

lorca with a fleet and, after giving Jaime a good tongue lashing, took him prisoner and annexed the Balearic islands. Years later, in 1349, Jaime III managed to return to Mallorca ready to recover what was his, but in the battle of Llucmajor lost the kingdom, and his life, for good.

Pedro IV had fewer headaches in the following years, though not everything was perfect. On the one hand, there was the War of the Two Pedros (which we discussed in the section on Castile); on the other hand, he had to suppress a nobles' revolt (it is curious how things are repeated again and again, right?) which began when Pedro decreed that his daughter Constanza would succeed him on the throne, whether the nobles liked it or not; so the nobles formed a Union and revolted in 1347. As they were defeated at Epila (1348), and a male heir was born to the king, the nobles soon returned to their own affairs as if nothing had happened.

After almost fifty years of leading Aragón, Pedro IV died in Barcelona in 1387 and his son, whom we talked about earlier, succeeded him: Juan I, who had been born a poor, epileptic, lost cause. Juan was more enamored of luxuries and pastimes than of laws and governments: "the Lover of Elegance" as he was sometimes called. He protected culture and good taste, created the Barcelona Floral Games, surrounded himself with poets and writers — like Bernat Metge and Jaume March — and was addicted to hunting, soon earning the nickname of *El Cazador* (the Hunter). It was in one of these hunts in 1395, that he suffered a terrible accident which snatched him away from his people (although rumor and gossip asserts that it was a matter of hexes and curses) and though, as we said before, Juan always had the time of his life, one small duty escaped him: to leave male descendants. So the next to occupy the throne of Aragón was his brother; Martín I, the Humane who received the news in Sicily and, in deciding to return or not return, was a hair's breath away from losing the crown. In the end, he did not resolve anything, for the reign of The Elder, as he is also called, is not very long, and at his death none of his children had survived him. Thus began a time of struggles for the succession of the Aragonese crown.

Six candidates for the throne were presented over the next two years, but after the compromise of Caspe in 1412, Fernando of Antequera, regent and uncle of the King of Castile (of whom we spoke in the previous section) was elected, as he was the best military strategist, the cleverest and, above all, the richest; so after taking the name of Fernando I of Aragón, he began his reign with some problems, as is typical for medieval kings. For a start, the naming of Antequera as king was like a kick in the balls to the Catalans, who wanted to see their own candidate chosen, so much of the brief reign of Fernando was spent trying to convince them of his legitimacy while defending himself from their attacks. Four years after taking the throne, the first Aragonese king of the house of Trastámara died of disease in Igualada.

His son Alfonso V succeeded him, though truth be told he was rarely at home, spending the better part of his reign fighting against the French in Italy in order to keep the kingdom of Naples. he succeeded in 1443, after nearly thirty years of fighting and truces, and established himself as another Renaissance prince of Italy until his death: artists on one side, wise men and philosophers on the other, and Alfonso, patron of all, in the middle. However, the little time he spent in the Peninsula was used wisely, mainly helping his brothers, the infantes of Aragón, in their fight against Don Álvaro de Luna in Castile, which would have erupted into open war between the two kingdoms were it not for María of Aragón, wife of the Castilian king and sister of the infantes, who, shortly before a battle at Jadraque in 1430, put the two princes in their place and sent them packing.

Alfonso V died in 1458 — in Naples, of course — and his brother Juan II took the throne. Juan, by the way, had been King of Navarre since 1425 because of his marriage to the Blanca I of Navarre, although she had died in 1441 — a death which, incidentally, would provoke a serious confrontation between father and son-in-law, of which we will speak in the section about the kingdom of Navarre. During his reign, Juan had to deal with a civil war and a massive peasant revolt, both in Catalan territory; conflicts which he fought for many years, until finally, indebted up to his eyeballs to the French, blind, and more than seventy years old, he managed to enter Barcelona triumphantly in 1472. Anyone would have thought that after such a long struggle, Juan would have made the Catalonian rivers run red with rebel blood, but he didn't. Fed up with so much war and so much struggle, he renounced revenge and forgave his enemies. Five years later, he died in that same city. His daughter Leonor kept Navarre while Aragón passed into the hands of his son, Fernando II; consort of Isabel I of Castile.

The reign of Fernando and Isabel is sometimes confusing and is mainly remembered for the great Castilian deeds of the time: the conquest of Granada, the expulsion of the Jews and the discovery of America, among other things. It is true that the consort had great influence in every one of them, but it is also true that Fernando II watched over his

Kings of Aragón

Name	Years
Jaime II the Just	1291–1327
Alfonso IV the Kind	1327–1336
Pedro IV the Ceremonious	1336–1387
Juan I the Hunter	1387–1396
Martín I the Elder	1396–1410
Fernando I of Antequera	1412–1416
Alfonso V the Magnanimous	1416–1458
Juan II the Great	1458–1479
Fernando II the Catholic	1479–1516

own kingdom, solving the problems faced by the Catalan *payeses de remensa* (peasant farmers living in semi-slavery) and expanding and reinforcing its Mediterranean dominions. He also achieved notable importance after the death of his wife, and had much to say and do at the coronation of his grandson Charles I as emperor, but that is a story for another time.

Kingdom of Granada

As we have just seen, the Castilian and Aragonese policies of the Fourteenth and Fifteenth centuries seem to be more than a little frenetic. But prepare yourself for what happened in those same years in Granada; it will leave you speechless.

The arrival of the 14th century found the *Granadinos* at war with Castile, because a few years before Castile had snatched Tarifa away from them, but as soon as the Castilian king, Fernando IV, had a little free time (because internal affairs demanded his attention elsewhere), he launched an offensive and conquered Gibraltar In 1309. King Nasr was lucky that Fernando died while preparing a new campaign, otherwise he might have gone further. There were a few years of relative calm on the border, broken from time to time by the bravado of infante Pedro, brother of the Castilian king, but all that ended at the same time when, emboldened, Pedro decided to attack Granada, where he ran into a large, well-fed army that asked him where he thought he was going in such a hurry. As should be expected, he died during the battle (1319) and although Alfonso XI, king of Castile and his nephew, sent an army to avenge such a colossal affront and defeated the Granadinos, little else of note happened on the border.

In 1332 Yusuf I took the Granadan throne and, although he signed a peace treaty with Castile, once the treaty's stipulated four years had passed, war resumed. However, one doesn't want to burn their own fingers, so he resorted to the time-honored trick of calling cousins from across the sea (a tactic that had brought in the Almohads and the Almoravids centuries before); this time it was the turn of the Benimerines led by Abul Hassan. Yusuf I besieged Tarifa with them, but Alfonso XI, who had also learned from history books, declared a crusade in the style of the Navas of Tolosa and, after receiving the support of Portugal and Aragón, attacked the Granadinos in Tarifa, defeating them in the Battle of Río Salado (1340). After the battle, the Nasrid kings said goodbye to the Strait of Gibraltar. In the following years, Granada lost city after city, until the Castilian monarch died in Gibraltar from the black plague, which helped Yusuf a little, although it would not be a long-lasting rest, he was assassinated in 1354 while praying in a Mosque. The disease of murder was widespread amongst the kings of Granada.

His first-born, Muhammad V, succeeded him on the throne, beginning a period of instability, especially in regards to his reign. Four years after his father's death, his brother Isma'il removed him from the throne, naming himself King Isma'il II. But since he was, after all, a decent person, Isma'il decided not to kill Muhammad and banished him to Africa instead, thinking that was good enough (a big mistake, by the way, as we shall see). The following year, Isma'il's cousin, Muhammad, called the Bermejo (auburn) because of his hair color, said that he wanted to play the game too and, without further ado, removed Isma'il from the throne. But things don't end there, not by a long shot, because two years later, the Bermejo traveled to Castile to negotiate with the new king, Pedro I, and during the negotiations Pedro killed him, firstly because it was his whim to do so — did you believed that "the Cruel" was only a meaningless nickname? — and secondly because he wanted to return the good Muhammad V to the Nasrid throne, who, of course, returned from Africa to take charge of the kingdom.

For the rest of his reign, Muhammad devoted himself to staying out of trouble with the Castilians, and to the beautiful Alhambra. He died in 1391 and was succeeded by Yusuf II, a king who, in addition to favoring the arts and sciences, desired above all to keep his kingdom at peace, although he didn't last long on the throne either, as he was poisoned that same year; many say by an agent of the Benimerines kingdom of Fez. Ideally, his son Yusuf should have succeeded him, but another of his sons, Muhammad VII, rebelled sword in

Kings of Granada

Muhammad II
1273–1301

Muhammad III
1301–1308

Nasr
1308–1313

Isma'il I
1313–1324

Muhammad IV
1324–1332

Yusuf I
1332–1354

Muhammad V
1354–1358

Isma'il II
1358–1359

Muhammad VI
1359–1361

Muhammad V
1361–1390

Yusuf II
1390–1391

Muhammad VII
1391–1407

Yusuf III
1407–1417

Muhammad VIII el Pequeño
1417–1419

Muhammad IX el Zurdo
1419–1427

Muhammad VIII el Pequeño
1427–1429

Muhammad IX el Zurdo
1429–1431

Yusuf IV
1431–1432

Muhammad IX el Zurdo
1432–1445

Muhammad X the Lame
1445

Yusuf V
1445–1446

Muhammad X the Lame
1446–1447

Muhammad IX el Zurdo
1447–1453

Muhammad XI
1453–1454

Sa'id al-Mustain ibn-Ali
1454–1462

Yusuf V
1462

Sa'id al-Mustain ibn-Ali
1462–1464

Abul Hassan Ali (Muley Hacén)
1464–1482

Abu Abd Allah Muhammad XI Ibn-Al (Boabdil)
1482–1483

Abul Hassan Ali (Muley Hacén)
1483–1485

Abu Abd Allah Muhammad XII (el Zagal)
1485–1486

Abu Abd Allah Muhammad XI Ibn-Al (Boabdil)
1486–1492

hand, removed his brother, and took the throne for himself. Then, knowing the family score, he decided to make a clean break and had the deposed Yusuf imprisoned in Salobreña, in case he came up with any strange ideas about revenge or anything like that. He devoted the rest of his reign to picking at the borders of Castile and Aragón, a fly in the ointment, mainly in the regions of Jaén and Murcia.

Muhammad VII was called to Paradise In 1407 and his brother Yusuf was freed from the castle of Salobreña. As compensation for the sixteen years of captivity, in which he devoted himself to writing sadder and sadder poetry, he was given the kingdom, taking the name of Yusuf III. Above all, he tried to pacify the borders of Granada, but the Castilians, led by the regent, the infante Fernando (who would later be Fernando I of Aragón), snatched up Antequera. In return, Yusuf III — who didn't want problems, but when pushed, answered — conquered Gibraltar. He finally died in 1417 and was succeeded by his son, Muhammad VIII, called el Pequeño (the Small), mostly because he was only eight years old at the time. Taking advantage of the Kings' young age, the noble family of the Abencerrajes — called Ibn-Sarray in Arabic — took the throne from him and gave it to a

grandson of Muhammad V, named Muhammad IX and nicknamed el Zurdo (the Left-handed). But, as time passes for everyone, when the child grew up and turned eighteen in 1427, it occurred to him to ask for what was his, so, in short, he kicked el Zurdo out and returned to the throne; as he was a decent person and also wanted to win over the affection of the Abencerrajes, he forgot his betrayal and forgave them. Serious mistake; two years later the Abencerrajes came charging back, helped by Juan II of Castile. After putting el Zurdo back on throne, they locked Muhammad VIII away in the same prison as his father, Salobreña, where he was assassinated two years later. As they say: from good to stupid, and from stupid to idiotic.

Of course things don't go any better for the Abencerrajes and their puppet king; the help provided by Juan II didn't come cheap. The Castilian king recognized the upheavals that were going down in Granadan waters and decided to take a slice for himself. A Castilian army led by Don Álvaro de Luna sacked the valley of Granada in 1431 and camped next to the capital, near the gate of Elvira. The Grenadines went out to meet them and were defeated at the battle of the Higueruela. They were lucky not to lose the whole kingdom; but the Castilians retired from the field as more important matters in Castile needed their attention. Before leaving, Juan II took the opportunity to get rid of el Zurdo and gave the throne to Yusuf IV, a grandson of the Bermejo. In addition to releasing all the Christian captives when he took on the throne, Yusuf declared himself a vassal of Castile for life — at least the man was grateful — which didn't sit especially well with Granada, which saw itself as figuratively bending over for Juan II. As soon as the protective armies of Castile left the kingdom, a slightly angry el Zurdo returned and ordered Yusuf's throat slit as a lowly traitor, and regained — for the third time, gentlemen — the Nasrid throne.

But do not think that things improved; on the contrary, this is when the real power struggles begin. To start, el Zurdo was deposed in 1445 by Muhammad X, called the Lame, who was in turn deposed before the end of the year by Yusuf V, who again lost it to the hands of the Lame. I hope you have followed me here, because now comes the most difficult part, since a year later, in 1447, el Zurdo returned to the limelight, regaining the throne for the fourth time. The truth is that if it were not written in the chronicles, no one would believe it. But at least, after many attempts, el Zurdo managed to bring the Nasrid kingdom into a period of stability, because he died, still in power, in 1454.

After the death of Muhammad IX and the brief reign of Muhammad XI, which lasted little more than a year, Sa'id al-Mustain ibn-Ali came to the throne, known among Christians as Sad Ciriza, and had to watch while Enrique IV of Castile conquered Illora, Huéscar and Loja. Although they finally signed a truce, more than one Castilian noble used the treaty to wipe his proverbial "triumphal arch", arguing that they did it to drill their armies (and, on the way, nab a bit of booty), by assaulting the Nazrid frontier from time to time. As did the Duke of Medina Sidonia, among jokes and truths, who took Gibraltar away from them in 1462. Although, truth be told, Granada was unaware of what was happening, as it coincided with the return of the former deposed Yusuf V who took the crown from Sad Ciriza — who, by the way, was his brother (yes, yes, I know: this family is irredeemable). It didn't last long in his hands, because Yusuf V died at the end of the following year, although before doing so he expelled the Abencerrajes from Granada, who fled to Malaga (at least the ones that hadn't been assassinated).

After the death of his brother, Sad Ciriza regained the throne, but he wasn't able to hold it too long, for he was called to Allah in 1464 and was succeeded by his son Abul Hassan Ali, whom the Christians call Muley Hacén. Determined to cleanse the kingdom and strengthen it, he ordered the assassination of all Abencerrajes that still lived in Málaga in 1469 and, in 1481, he told Castile that from now on the *pariahs* — the taxes — could be paid by their own saintly mothers for: "*The kings of Granada who paid tribute are all dead, The kings of Castile who received them are dead. In the mints where the pariahs' coin was minted, iron will be forged to keep them from being paid again.*" It is necessary to recognize that, if nothing else, he had some good sized stones, spitting similar bravado at Isabel and Fernando as well.

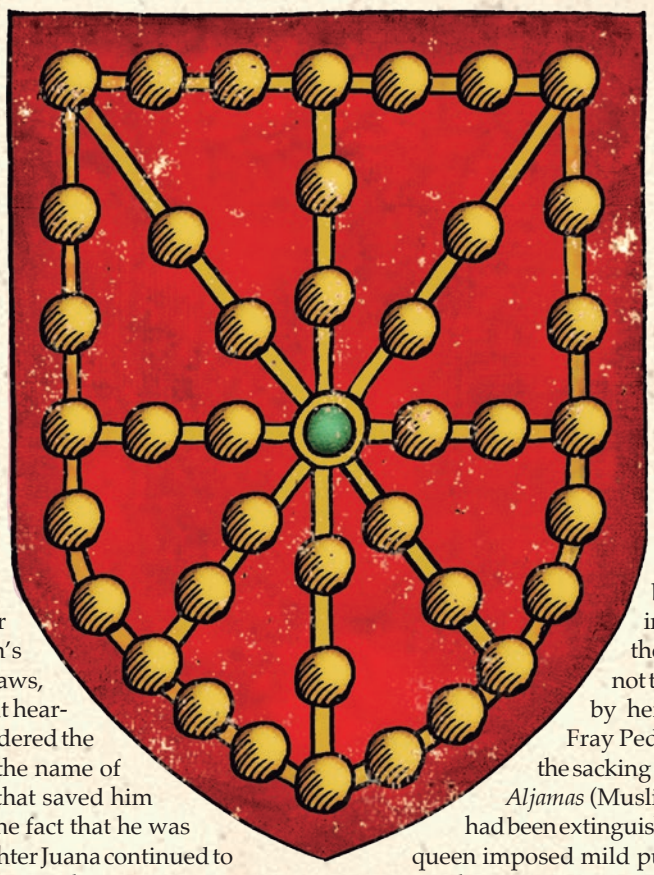
The last war of Granada began at the worst possible time, for the year after Muley Hacén's uppity response to the Christian Kings, his son Abu Abd Allah Muhammad ibn-Ali — known as Boabdil to the Christians and for us — deposed his father with the help of Aixa Laga, while Castile was preparing its final offensive. Castile made its first attacks in 1484, where in one of the battles they captured Boabdil, allowing Muley Hacén to return to Granada as king.

The following year, as the Christians conquered city after city (first Ronda, then Loja), Muley Hacén, seriously ill, declared his brother Abu Abd Allah el Zagal (the Valiant) as his successor. According to legend, after he died he was buried on the kingdom's highest summit by order of his companion, Zoraya — called Isabel de Solis at birth, since she was a Christian. The mountain has been known as Mulhacén since then, in his memory. Meanwhile, el Zagal continued the war against Castile, but in 1486 his nephew Boabdil returned to Granada, and el Zagal had to flee, switching sides to fight for the Christians (it would seem that he hated Boabdil even more than the Castilians). Little by little the border of the Nasrid kingdom was reduced until, in 1491, Boabdil finally capitulated to the Christian kings, who entered the city of Granada on January 2, 1492.

Boabdil, the last Nazrid king, was first exiled to Almeria and later to Africa, where he died. With him the story of the last Peninsular Muslim kingdom came to an end.

Kingdom of Navarre

The history of the kingdom of Navarre runs through the 14th and 15th centuries in the shadow of its three neighboring kingdoms: Castile, Aragón and France, who all sought to annex the small kingdom, which was almost achieved at the end of the 13th century, when Juana I married the French king Philippe the Fair; from that moment on, the history of Navarre was tied to that of France. Her reign was characterized by importing a widespread practice from the neighboring kingdom: the persecution of the Jews; and Juana imposed several other laws on the Jewish people of Navarre.



When she died in 1305, she was succeeded on the Navarrese throne by the eldest of her three sons, Luis I (don't worry, we'll talk about his brothers later on) who, a few years later, would also be crowned Louis X of France. He had a daughter, Juana, with his first wife, Margaret of Burgundy, but that was it, mainly because his sisters-in-laws filled Louis' head with gossip about Margaret's cuckoldry, and that his daughter Juana was actually another man's child—how bad are sisters-in-laws, right? The king reacted badly at hearing all those accusations and ordered the adulteress strangled, gaining the name of the Quarreler (the only thing that saved him from even worse names was the fact that he was the king). Fortunately, his daughter Juana continued to be considered legitimate. But as Luis had not yet managed to have male offspring, and France being extremely by the book and traditional, he remarried, this time to Clementia of Hungary, who soon became pregnant, although Luis could not attend the birth, on account of being poisoned to death. Five months after his death, Clementia brought Luis' son into the world, Juan, who is declared king from the very moment of birth, although the poor thing did not reign for long, dying a few days after being born, going down in history as Juan the Posthumous. A multitude of legends are woven around his short life, such as the one that says that he was killed by his uncle, or the one that claimed he had been swapped for the son of a farmer at birth, with whom he lived for many years without knowing his true lineage.

But let's get back on track. At this point perhaps we would think that the throne would be passed into the hands of the only legitimate daughter of Luis: Juana; but that's over-thinking things; especially if we consider that two of Juana of Navarre's children are still alive, as well as the two brothers of the deceased king. So no sooner said than done: the crown passed to Felipe II of Navarre (Phillipe V of France), dubbed the Tall, who died in 1322 after a long and painful illness without having left offspring either. So it is now the last living son of Juana I, Carlos I of Navarre (Charles IV of France), gets his turn. No luck there either, for he died in 1328 without leaving a male heir, and the Capetian dynasty died with him. So while a new royal lineage begins in France, Navarre is separated from the French kingdom and the daughter of Luis I is finally crowned as Juana II of Navarre.

The new queen, accompanied by her husband, Philip of Evreux, threw herself completely into the Navarrese government, expanding the *Fuero Navarro* (the court and legislature), favoring the urban burghers and strengthening the judicial powers within the kingdom. Of course, in order not to lose a family tradition started by her Grandmother, she allowed Fray Pedro of Ollogoven to encourage the sacking of *Juderías* (Jewish ghettos) and *Aljamas* (Muslim ghettos), and once the fires had been extinguished and the corpses buried, the queen imposed mild punishments on the guilty and pocketed the compensation owed to the surviving Jews. In addition, in case it occurred to them to protest, she ordered the Judería of Pamplona enclosed by a wall: as you can see, the Nazis really didn't invent anything new.

In 1349, Juana II went to a better life and left the kingdom to her son Carlos II, whom the French dubbed the Bad, more than anything because once he came to power, he tried everything to put his fingers in as many pies as possible: he allied with England against France, tried to recover Champagne, and conspired one day with one side and the with other the next during the War of the Two Pedros and the Castilian civil war. In the end, the only thing that he achieved was everyone's hostility toward Navarre, to such an extent that his son was taken hostage by the French, and Enrique II of Castile arrived at the gates of Pamplona one sunny day, accompanied by a large army, and took fifteen Navarrese fortresses, "*for*

the inconvenience caused", which demolished any future ambitions by the King of Navarre — and was a slap in the face. He died in 1387, and as he ordered in his testament, the Jewish doctor Samuel Trigo embalmed his body, but first extracted his heart and intestines: the body was buried in Pamplona, the entrails in Roncesvalles and the heart in the church of Ujúe . It is clear that, even dead, he wanted to have his cake and eat it too.

He was succeeded by his son Carlos III who, while imprisoned in France, seemed to have learned the lesson of not sticking his nose into other people's business and resolved to parley with everyone, and that's exactly what he did. In addition to making peace with France, England, Castile and Aragón, he also did so with the papacy — his father had sowed such extreme discord — dismissing any plans of expanding the kingdom. because it had been made clear that Navarre was unable to war with its neighbors. He died in 1425 leaving the kingdom to his daughter Blanca I, who was not interested in governing and reigning, leaving these matters in the hands of her husband, the then-infante Juan of Aragón, with whom she had a son, Carlos Of Viana.

Blanca died in 1441 and made it very clear in her will that Navarre should go to her son Carlos; but her husband, Juan, basically said that he wasn't wearing his reading glasses and that he didn't understand what she wrote, so he would continue to be the king of Navarre and there is nothing more to say on the matter. Seeing that his father has wiped his you-know-what with the succession and, on top of that, gotten remarried with a certain Juana Enriquez whom he couldn't stand — a mutual sentiment to be assured — Carlos went off the deep end; little by little the kingdom was divided into two factions: on the one hand, the Beamonteses, who supported Carlos and on the other, the Aggramontese, who supported his father. Since they couldn't reach an agreement, in 1451 they rolled up their sleeves and bloodied some noses in Aibar, where Carlos was taken prisoner by Juan. In the end, Juan was still his father and freed him. Juan was crowned as king of Aragón after the death of his brother, Alfonso V, and named Carlos governor of Catalonia. But what seemed to be a happy ending was transformed into another tragic comedy. Before Viana's arrival in Barcelona his stepmother, Juana Enríquez, convinced his father that Carlos was overly emboldened and that it could be dangerous to have him loose, so with that Juan II re-imprisoned him. This upset the Catalans to such an extent that, when Carlos finally arrived in the city, they received him with every honor and declared him, at their own risk, heir not only to the crown of Navarre, but also that of Aragón. However, nobody had counted on Carlos dying of disease little more than three months after arriving in Barcelona, an explanation that didn't convince the Catalans who, with a bee in their bonnet, claimed that it wasn't so much disease but poison, and blamed it all on Juana Enríquez and, by extension, on Juan himself. They declared war on the king, which cost blood, sweat and years to finally bring to an end, as we have already explained in the Crown of Aragón section.

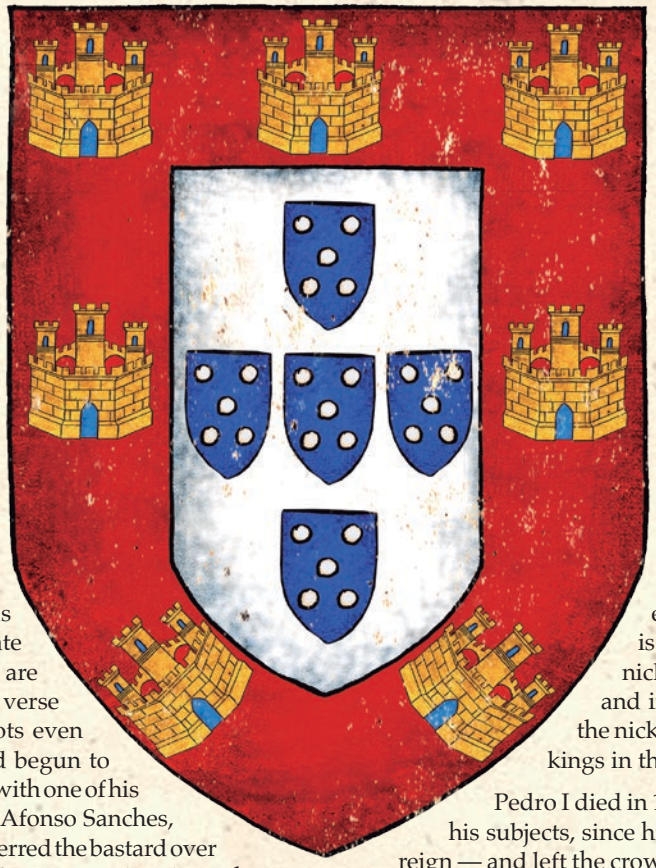
After the death of Carlos of Viana, Juan II turned to his Aragonese problems, leaving his daughter, Leonor, as governor of Navarre, who signed a peace agreement with the Beamonteses. This didn't sit very well with her father, who believed that his daughter was ostracizing him, so he got entangled in disputes with her, to the point of assassinating Leonor's chief counselor, who was no less than the bishop of Pamplona. In the end, when the dust settled, Leonor was declared perpetual governor of Navarre and, after the death of her father in 1479, was appointed queen; which didn't amount to much, since she died In Tudela 15 days after being crowned, leaving the kingdom in the hands of her grandson, Francisco I of Foix. who never truly ruled until his death four years later, and the affairs of the kingdom remained in the hands of his mother, Magdalena of France, who continued to exercise the regency when her daughter, Catherine of Foix — sister of Francis — became queen of Navarre. She had to endure a reign that was constantly threatened by French and Aragonese plots to annex her territory. Finally, Fernando II of Aragón invaded Navarre in 1517 and forced the Cortes to declare him king. The little kingdom lost its independence forever.

Kings of Navarre

Name	Years
Juana I	1274–1305
Luis I The Quarreler	1305–1316
Juan I the Posthumous	1316
Felipe II the Tall	1316–1322
Carlos I the Bald	1322–1328
Juana II	1328–1349
Carlos II the Bad	1349–1387
Carlos III the Noble	1387–1425
Blanca I	1425–1441
Juan II the Great	1441–1479
Leonor I	1479
Francisco I of Foix	1479–1483
Catalina of Foix	1483–1517

Kingdom of Portugal

Unlike the rest of its neighbors, Portugal began the 14th century in peace, since their particular Reconquest had ended decades before and the kingdom had no enemies on the other side of its borders. Of course these things do not usually last, as we shall see. Dinis I devoted his efforts to strengthening the kingdom's institutions, building castles, founding the Portuguese navy and traveling throughout his territory, which was a rare thing for a king of his time. It even gave him time to cultivate writing and to leave hunting and poetry books for posterity; it even encouraged him to become a troubadour himself, as if the court were a gypsy wedding. In addition, Portugal was one of the few kingdoms that protected the Knights Templar when they were persecuted all over Europe and transformed the Portuguese Templars into the Military Order of Christ, to whom he returned all the Templar possessions in the kingdom.



When he died in 1325 the kingdom passed into the hands of Afonso IV, his only legitimate son — bastards he had, which are seen to be between ballad and verse — who was neck deep in plots even before his father's throne had begun to cool. Afonso had an obsession with one of his half-brothers, the illegitimate Afonso Sanches, and thought that his father preferred the bastard over him, so when daddy died, Afonso IV ordered Sanches to pack his bags and jump on in the first wagon on the road going to Castile. There Sanches tried, more than once, to take the throne from his half-brother, although none of his attempts came to fruition.

The second incident occurred when his daughter, Maria, the wife of Alfonso XI of Castile, came home with a trashy story that her husband didn't pay her any attention, which set her father off in a fit of rage and he declared war on Castile, which lasted four years and ended the same as it began, with his daughter Maria getting the two kingdoms to sign a peace treaty. In the last years of his reign, Afonso made a mess of things yet again — they didn't call him the Brave for nothing. This time it is because of his son Pedro, the heir of the kingdom, fell up to the hilt in love with Inês de Castro in spite of being already married. She was his mother's maid, with whom he not only had the children he wanted, but when his legitimate wife died, Pedro refused to marry anyone other than Dona Inês, which was the proverbial straw on his father's back. Alfonso ordered Castro killed in 1355. His son's reaction was not long in coming: he raised his own army and devastated half of his father's kingdom until he managed reconciliation with Alfonso, perhaps to bring him some joy before his death, which happened shortly afterwards, in 1357.

What no one expected was that when the son was crowned Pedro I of Portugal, he would make the scene he did: to begin with, he announced that he had secretly married Inês years ago and that, therefore, she was a Queen of Portugal. It doesn't end there, gentlemen, there is still more; on top of that he had his mistress' corpse exhumed to sit beside him in the throne room, crowned her, and forced all her subjects to file past, one by one, and kiss her skeletal hand. Then, as he couldn't do otherwise, he ordered the execution of Inês' assassins. It is clear that Pedro earned the nickname the Cruel on his own and in just a few days (as you see, the nickname was fashionable among kings in those days).

Pedro I died in 1367 — to the relief of many of his subjects, since his was a somewhat tyrannical reign — and left the crown in the hands of his son, Fernando I, nicknamed the Handsome, although many called him the Inconstant because he is solely responsible for getting Portugal into two consecutive wars against Castile, and the poor man won neither. The first took place when Enrique of Trastámara killed his half-brother Pedro I of Castile, a moment that Portuguese took advantage of to claim that, well, he was the direct legitimate descendant of King Sancho IV, and had more right to sit on the throne of Castile than that bastard Trastámara. Of course, if we consider that the aforementioned bastard had spent more than ten years in civil war against his half-brother to get the crown, we can understand why he told the Portuguese "*if you want rice, shithead, go be a nuisance to some other kingdom.*" After two failed attempts by Fernando I to subjugate Castile by military means, he had to shut up and accept reality.

The second war occurred when John of Gaunt, Duke of Lancaster, who had just invaded Galicia on the grounds that he also had more right to the Castilian throne than the bastard who occupied it, convinced the Portuguese to join him on an excursions to the court of Trastámara. Enrique, however, met them much earlier in Leon accompanied, of course, by a large army, that he used to convince them, along with his sword, that there was nothing to be had in Castile for either of them.

In the end, Fernando died in 1383 without leaving any male heirs which, besides ending the Burgundy dynasty of Portugal, left the kingdom in the hands of his wife, Leonor Téllez, who was not precisely Miss Congeniality. The Portuguese detested her, especially since she was Castilian and claimed that once in power, she would hand the crown over to Castile; an idea that, by the way, was not completely unfounded; the Castilian king, Juan I, was married to a daughter of the now-deceased Fernando and, therefore, the crown fell to him, whether the Portuguese liked it or not. The truth was they did not, and obstinate as few are, they sought a way out of their secession problem. In the end, they declared João of Avis — the illegitimate son of Pedro I and half-brother of the late king — heir to the throne. As we saw in a previous sections, Juan I blew his top and went to the Portuguese border to give those he considered his subjects a lesson in foreign policy; or at least he tried, because in Aljubarrota the Portuguese gave him another type of lesson that nearly cost him the kingdom and his life. In the end he reached an accord, and João I of Portugal became the first monarch of the Portuguese Avis dynasty, going down in history with nicknames like "of Happy Memory" and "the Good", since his reign was a long and prosperous period, in which Portugal initiated its maritime expansion at the hand of Enrique the Navigator, son of the king.

João I died from the Black Death in 1433 and his first-born, Duarte I of Portugal, pursued his father's policy of interior pacification and external expansion, helped by his brother Enrique. Passionate about culture, Duarte left several written treatises and poetic works, and an attempt to reform the Portuguese legislation, a task which remained unfinished at his death, five years after being crowned, killed by the same disease as his father: the black plague. He left as heir his eldest son, Afonso V, who was only six years old at the time. To govern during the infancy of the young king, the court assigned Pedro of Coimbra, the boy's uncle and brother of the deceased king, who took the liberty as regent to enact a series of laws and decrees that, while strengthening the kingdom, diminished the power of the nobles, who obviously disliked many of them. To further secure his power, Pedro even dared to marry his daughter to the young Afonso V, her first cousin, although it served him not at all; once Duarte was declared of age in 1448, he threw all the laws issued by his uncle (and, at the same time, father-in-law) straight into the trash and declared war on him, finishing him at Alfarrobeira.

In the following years, Afonso V expanded Portuguese possessions in Africa and even reached Tangiers — which earned him the nickname of the African — and gained control over the Atlantic Ocean. He also got involved in the affairs of Castile, since he was engaged to Juana la Beltraneja and, when her father died, the king of Portugal appointed himself king of Castile and Leon and faced off against the designated heiress, Isabel I. As we saw in the Castile section, Isabel took away his desire to be named king after the battle of Toro, which had to affect him more than we believe, since many say that after that he became a taciturn and melancholic man, to such a point that he abdicated the throne to his son João and entered to the monastery of Sintra, where he died in 1481.

João II of Portugal was called the Perfect Prince — especially later, by certain historians who saw references of him in Machiavelli's *The Prince* — although it is not a name that the Portuguese nobles usually had in mind when speaking of him, since he had them by the short hairs from the very moment he took the throne, when he initiated a series of measures to restrain their power. In a short time, conspiracies and intrigues spread throughout the kingdom, but João II, far from being bowing to such hostility, was defined as "lord of lords and not servant of servants", and pruned the rotting fruit for the good of the tree. He ordered the execution of the Duke of Braganza in Évora after finding conspiratorial letters from the queen of Castile; the Duke of Viseu suffered much the same fate and the bishop of Évora was poisoned in prison. And the truth is that it was just as God had ordered; no one else dared to think of harming a hair of the Perfect Prince's head, who dedicated the rest of his reign to continuing the maritime expansion of Portugal: Portuguese ships reached the Cape of Good Hope, he searched for the land of the Prester John, and signed the Treaty of Tordesillas with Castile to divide the Atlantic, a policy that would continue with his successor, his cousin and brother-in-law Manuel I, crowned in 1495.

Kings of Portugal

Name	Years
Dinis I the Poet	1279–1325
Afonso IV the Brave	1325–1357
Pedro I the Cruel	1357–1367
Fernando I the Handsome	1367–1383
João I of Happy Memory	1385–1433
Duarte I the Philosopher	1433–1438
Afonso V the African	1438–1481
João II the Perfect Prince	1481–1495
Manuel I the Fortunate	1495–1521

Chronology

1301: Fernando IV of Castile is declared to be of legal age at the age of sixteen. Muhammad III becomes King of Granada.

1302: Roger de Flor, commander of an almogávar army, offers his services as a mercenary to Emperor Andronicus of Constantinople.

1304: On the death of Juana I of Navarre, the Navarrese crown passes to the hands of her son, Luis I of Navarre (Louis X of France), who unites both kingdoms.

1306: War of Granada against Morocco: Muhammad III of Granada conquers Ceuta.

1307: Order of persecution against the Templars; at the request of the king of France, Jaime II of Aragón pursues them in his kingdom and seizes their properties.

1308: Muhammad III of Granada drowns in Almuñécar, and is succeeded by Nasr I. Roger de Flor is assassinated in Constantinople.

1309: War of Castile against Granada: Fernando IV of Castile conquers Algeciras and Gibraltar. Nasr I of Granada makes peace with the Castilian king and becomes his vassal. Pope Clement IV leaves Rome and settles in Avignon.

1311: Roger de Flor's almogávares are betrayed by the Byzantines; those who manage to survive loot and burn down several villages, defeat the Byzantine army, and conquer the duchies of Athens and Neopatria. Fernando IV of Castile dies; His successor, Alfonso XI is only one year old, so his grandmother, María de Molina assumes the regency.

1312: At the Council of Vienne, Pope Clement V disbands the Templar order.

1313: Civil War in Granada; Nasr I of Granada dies, overthrown by Isma'il I.

1315: Granadan siege of Gibraltar. Ramón Llull is stoned to death in an anonymous village of Tunis.

1316: The effective government of Navarre passes into the hands of Juana II, daughter of Luis I of Navarre.

1317: The Military Order of Montesa is founded.

1318: Jacques de Molay, Grand Master of the Order of the Temple, is burned at the stake.

1319: Battle of Vega de Granada; Nazrid army ambushes the infantes of Castile, Don Pedro and Don Manuel, killing them.

1321: The regent of Castile, María de Molina, dies.

1323: A Catalan-Aragonese expedition conquers Sardinia.

1324: Isma'il I of Granada dies and is succeeded by his son Muhammad IV.

1325: Alfonso XI is declared to be of age at the age of fourteen and assumes his task as King of Castile. The first thing he does is to send an army to Granada, beating the Muslims.

1326: Dinis I of Portugal dies and his son Afonso IV the Brave succeeds him.

1327: Jaime II of Aragón dies and his son Alfonso IV the Kind succeeds him.

1328: Carlos the Bald, king of Navarre and France, dies without issue: the Navarrese choose Juana II as queen, rejecting Phillipe de Valois.

1329: Revolt in Sardinia, war between Aragón with Genoa.

1330: King Muhammad IV of Granada requests the help of the Moroccan Benimerines, who besiege and conquer Gibraltar.

1332: Muhammad IV of Granada is killed and succeeded by his younger brother Yusuf I.

1333: Serious drought in Catalonia that brings with it food shortages and famine.

1336: Alfonso IV of Aragón dies and his son Pedro IV the Ceremonious succeeds him.

1339: Juana II is finally crowned as queen of Navarre.

1340: War of Castile, Navarra and Portugal against Granada; the battle of Salado takes place, in which Alfonso XI of Castile occupies Tarifa.

1341: Alfonso XI of Castile conquers Alcala la Real.

1343: Pedro IV of Aragón kidnaps and imprisons his brother-in-law, Jaime III of Mallorca, and occupies his kingdom.

1344: Castile conquers Algeciras while Aragón annexes Roussillon and Sardinia.

1345: The infante of Portugal, Don Pedro, secretly marries his lover, Inês de Castro. Soon after, his father, King Afonso IV of Portugal , orders her to be killed in Coimbra.

1347: Civil War in Aragón; Jaime of Aragón, brother of king Pedro IV, organizes the nobility against his brother, but the king is victorious over them.

1348: Battle of Llucmajor; Jaime III of Mallorca tries to recover its kingdom but is defeated and dies in the battle, and Aragón assimilates his kingdom. The bubonic plague reaches the Peninsula, entering through Barcelona.

1349: Alfonso XI of Castile dies victim of the plague during the siege of Gibraltar. Juana II of Navarre dies and her son Carlos II the Bad succeeds her.

1350: Pedro I the Cruel crowned King of Castile.

1351: Leonor de Guzmán, lover of the deceased Alfonso XI of Castile, is arrested by order of Pedro I of Castile and executed in Seville.

1352: Pedro I of Castile meets María de Padilla and marries her secretly, despite being engaged to Blanche de Bourbon, daughter of the King of France.

1353: Pedro I of Castile marries Blanche de Bourbon, but three days later abandons her in the castle of Arévalo to continue living with his lover, María de Padilla.

1354: Pedro I of Castile is arrested by his bastard brothers, who imprison him in Toro but, after escaping, he assembles an army and defeats them, then orders them to be executed. Only Enrique Trastámara is able to escape and flees to Aragón. Yusuf I of Granada is assassinated and his son Muhammad V succeeds him.

1356: War between Castile and Aragón. Afonso IV of Portugal dies, and his son Pedro I succeeds him, forcing the nobility to pay homage and kiss the hand of his dead lover, Inês de Castro.

1357: Truce between Castile and Aragón.

1358: Civil War in Granada; Muhammad V of Granada is exiled and is succeeded by his brother Isma'il II. The war between Castile and Aragón resumes.

1359: Isma'il II of Granada is overthrown by his cousin, Muhammad VI the Bermejo.

1361: Peace of Ferrer; The war between Castile and Aragón ends. Pedro I of Castile takes part in the Granada civil war and, after assassinating Muhammad VI the Bermejo, Muhammad V returns to the throne. María de Padilla dies and a few days later, Pedro I of Castile orders his legitimate wife, Blanche de Bourbon, executed for adultery.

1362: The war between Castile and Aragón resumes.

1363: Fernando of Aragón dies and is succeeded by his brother Pedro IV, who allies with Carlos II of Navarre against Castile.

1366: Civil war in Castile; Enrique of Trastámara, in command of the White Companies, sacks Castile and Pedro I flees to Portugal.

1367: Pedro I of Portugal dies and is succeeded by his son Fernando I. Pedro I of Castile returns to his kingdom with an army, forcing Trastámara to retreat.

1368: Supported by Aragón, Enrique of Trastámara returns to Castile and lays siege to Toledo.

1369: Battle of Montiel; Pedro I of Castile faces his stepbrother, Enrique of Trastámara, who wins and kills the king, becoming Enrique II of Castile.

1373: Muhammad V of Granada signs a peace treaty with Enrique II of Castile.

1378: Schism of Avignon, two popes are elected: Urban VI and Clement VII, who mutually excommunicate each other.

1379: Enrique II of Castile dies and his son, Juan I rises to the throne.

1383: Fernando I of Portugal dies leaving no offspring except his daughter Beatriz, married to Juan I of Castile, who claims rights on the throne. The Portuguese reject his claims and proclaim João I, the Master of Avis, king.

1385: Battle of Aljubarrota; João I of Portugal defeats the Castilians.

1387: The Duke of Lancaster claims rights on the Castilian throne and invades Galicia, but ends up making peace with Juan I of Castile. Pedro IV of Aragón dies and his son Juan I rises to the throne. Carlos II of Navarre dies and is succeeded by his son Carlos III.

1390: Juan I of Castile dies and his son of eleven, Enrique III, succeeds him with Pedro Tenorio, archbishop of Toledo, as regent. Muhammad V of Granada dies and is succeeded by his son Yusuf II.

1391: Yusuf II of Granada is poisoned and is succeeded by his son Muhammad VII. Anti-Jewish persecution throughout Andalusia, Castile and Aragón.

1393: Enrique III of Castile is recognized to be of age.

1395: Juan I of Aragón dies and is succeeded by his son, Martín the Humane.

1400: The Castilian fleet destroys Tetuán, a nest of African pirates.

1402: The Norman knights Jean de Béthencourt and Gadifer de la Salle conquer the Canary islands by order of the crown of Castile.

1406: Enrique III of Castile dies and is succeeded by his son Juan II, who is barely two years old; the infante Fernando is appointed regent.

1407: Muhammad VII of Granada dies and is succeeded by his brother Yusuf III.

1409: Council of Pisa; The Popes of Avignon and Rome are dismissed and Alexander V elected. The Schism of the Western Church is finished.

1410: Martín I of Aragón dies without leaving an heir. War of Castile against Granada; the infante Fernando conquers Antequera and adds the city's name to his own.

1412: The compromise of Caspe; Fernando of Antequera, regent of Castile, becomes Fernando I of Aragón.

1416: Fernando I of Aragón dies and is succeeded by his son Alfonso V the Magnanimous.

1417: Yusuf III of Granada dies and is succeeded by Muhammad VIII.

1418: Juan II of Castile is declared of age and begins to reign in the kingdom.

1420: Tordesillas revolt; Juan II of Castile is kidnapped by don Enrique, infante of Aragón, and is rescued by Don Álvaro de Luna, who becomes his right-hand man.

1425: Carlos III of Navarre dies and is succeeded by his daughter, Blanca of Navarre, who reigns together with her husband, Juan, brother of Alfonso V of Aragón.

1431: Battle of the Higueruela; due to the internal disputes in Granada, Juan II of Castile attacks Granada and loots the Granada Vega (the fertile lands arounf the city), enthroning Yusuf IV.

1432: Yusuf IV of Granada is beheaded by Muhammad IX the Zurdo.

1433: João I of Portugal dies and his son Duarte I succeeds him.

1435: Battle of Ponza; Alfonso V of Aragón and Juan I of Navarre try to seize Naples, but they are defeated and taken prisoner.

1436: After paying a heavy ransom, Alfonso V of Aragón and Juan I of Navarre are released.

1441: Civil War in Navarre: Blanca of Navarre is succeeded by her son Carlos of Viana, but his father, Juan I, does not accept the succession and war breaks out between the Beamonteses (followers of the prince) and the Agramontese (supporters of King Juan).

1442: Naples falls into the hands of the crown of Aragón.

1445: Battle of Olmedo; Álvaro de Luna defeats the Navarrese and Aragonese troops.

1451: Battle of Aibar; Carlos of Viana is defeated, captured, and disinherited by his father.

1453: Victim of a conspiracy, Álvaro de Luna is beheaded in Valladolid.

1454: Juan II of Castile dies and is succeeded by his son Enrique IV.

1457: Truce between Castile and Granada.

1458: Alfonso V of Aragón dies and his brother Juan II, king of Navarre, is declared king, who still continues to fight against Carlos of Viana.

1461: Uprisings in Sicily, Valencia and Aragón because of the incarceration of Carlos of Viana by his father. Under pressure, the king has no choice but to reconcile with his son, proclaiming him heir. Shortly afterwards, Carlos of Viana dies mysteriously in Barcelona.

1462: Despite the truce, several Castilian nobles attack Granada; the Duke of Medina Sidonia conquers Gibraltar.

1464: Abul Hassan (called Muley Hacén by the Christians) arrives on the Granadan throne.

1468: under pressure by the nobles, Enrique IV of Castile declares his sister Isabel as heir, disinheriting his daughter, Juana la Beltraneja.

1469: Marriage of Isabel of Castile to Fernando of Aragón.

1474: Enrique IV of Castile dies and, as he had stipulated, his sister, Isabel I succeeds him.

1475: Afonso V of Portugal invades Castile to defend his rights to Juana la Beltraneja's throne. The Santa Hermandad is created, to protect the kingdom's roads.

1478: The Spanish Inquisition is created.

1479: Juan II of Aragón and I of Navarre dies, and is succeeded in Aragón by his son, Fernando the Catholic, and in Navarre by his daughter Leonor. Isabel I of Castile is conclusively victorious over Portugal; Juana la Beltraneja is forced to enter a convent.

1481: Afonso V of Portugal dies and his son João II succeeds him. Granada resumes its war against Castile.

1482: Boabdil snatches the throne from his father, Abul Hassan of Granada, who flees to Malaga.

1483: Friar Tomás de Torquemada is named inquisitor general of Castile and Aragón. The Castilians defeat the Granadinos and they apprehend Boabdil of Granada, returning Abul Hassán to the Granadan throne.

1485: The Inquisitor of Aragón, Pedro of Arbúes, is murdered in La Seo of Zaragoza by converted Jews; in response, Torquemada orders the extermination of entire families of converts. Abul Hassan of Granada dies and leaves the throne in the hands of his brother the Zagal.

1486: Boabdil returns to Granada and steals the throne from his uncle, the Zagal. The Castilians conquer Loja.

1487: The Castilians conquer Malaga.

1489: The city of Almeria surrenders to the Castilian troops.

1492: Boabdil of Granada delivers the kingdom of Granada to Castile. The conversion or expulsion of all the Jews of the kingdoms of Aragón and Castile is ordered. Christopher Columbus discovers a new continent.

1495: João II of Portugal dies and Manuel I succeeds him.

1498: Fray Thomas of Torquemada dies; Diego of Deza succeeds him in the position of Inquisitor General of Castile (a few years later, he will be so named in Aragón).

1499: Moorish uprising in the Albaicín of Granada.

1500: Carlos, future king and emperor of Spain, born in Ghent.

Chapter XX: Mores

Customs

Where humble shacks are leveled, great palaces will be raised, great churches and humble monasteries will be visited, and everywhere we will meet people of different customs.

The Middle Ages is more than just a chronology of kings and battles and, though we shouldn't forget them, as they also benefit our characters, there are many *mores*: traditions, customs, or characteristics, that mark the day-to-day life of the peninsular kingdoms' inhabitants in the 14th and 15th centuries which don't usually appear in the great historical annals of the time, although they are tremendously important to ordinary people. As narrator, keep them in mind for your games; as a player, your character should always bear them in mind.

The Social Hierarchy

The Elite... and the Others

As the wise Adalberon, the saintly bishop of Laon, said at the beginning of the 11th century: "*The house of God, apparently one, is divided into three: some pray, others fight, and others work… this is how law has triumphed and the world enjoys peace.*" The sons of Adam are arranged into three groups: nobles, clergymen and commoners. The first are the defenders, the warriors. The second are God's intermediaries, who toil to ensure His Divine Grace. The third are those who feed the other two and survive on the scraps. There is great controversy between the first and the second on which should be raised above the other, for the nobles argue that the king is the greatest, and the king is chosen by God. The Church refutes the claim, saying that even more powerful than the kings or the kings of kings (that is, the emperors) is the Holy Pope of Rome, the only mortal in direct communion with God. All of creation revolves around him: the Sun and the stars revolve around the Earth, which is at the center of the universe, Rome is the center of the Earth and the Pope sits in the center of Rome. And Our Lord looks down upon him. Kings and nobles argue that, in spite of this sacred communion, it wouldn't, unfortunately, be the first pope or clergyman of lower rank who died on the edge of a sword, or poisoned, or from a poorly healed gut. If all these things happen, no doubt, it is because it is God's will.

While the clergy and nobility argue over the earthly superiority of prayers over arms; the rest, the rabble, the vast majority of the population, works for them. As the pagans said (and as endorsed by the early Christians) there is nothing that makes man so vile as working with his hands. Peasants can't wear rich furs or purple brocades, but undyed coarse plain cloth in raw beige tones (even today, it is forbidden to wear brown at the receptions of the Royal Houses; there are things that never change). The peasant can't eat meat from the hunt, placed on earth by God for the warrior nobility who need to be well-fed to sustain themselves in their defensive duties. On the other hand, the privileged should refrain, even in the case of greatest necessity, from eating vulgar foods such as leeks, garlic, onions, and other similar "viscosities" (as stated in Rule 17 of the Knights of the Band).

But not everything is so simple; if there are differences between the chosen elite, there are also those among the peasants, as there are those that have enriched themselves and behave more prideful than they should, despite having earned their money in the vile profession of commerce.

Let's look at each division separately.

Nobility

The high nobility are known as the "lords of high justice," since they have an obligation to ensure the security of the people of their fief. To better fulfill such a function, they are given the power over the life and death of their vassals, by virtue of the infamous *Ius maltractandi* (a law enacted in the Corts of Cervera in 1202, allowing mistreatment of one's peasants). To represent this, and to let everyone know, there is usually a highly-visible gallows in the center of their domain, where those who do not respect the law are hanged as if they were ripe fruit. Counts, viscounts and barons make up the majority of high nobles, while dukes and marquises are in short supply.

If the high nobility is scarce, the lower nobility is overabundant. Many hidalgos and infanzones scarcely have two *dineros* to rub together, and one can't live on one's family name alone. There are many caballeros performing gallant deeds in jousts or combat to obtain the prized honor of being named lord of a castle or small fief. But for every one who achieves this honor, a hundred are killed on the battlefield or, worse still, live old and crippled in a convent whose stones are too cold for their aching bones. These lords, (as well as the majority of the barons) are lords of "low justice". They can impose their laws based on their own whim or custom, but they can't judge capital crimes. They have, in a visible place, a stocks instead of a gallows, and the bandit or murderer knows that if he is captured he will be transferred to the city or to a superior feudal lord ,where he'll be judged and have the appropriate sentence applied for his crime. There are no false hopes or too much cruelty.

Needless to say, lords and knights are the vassals of a superior noble, the real owner of the castle in which they reside and of the fief they run. And what he giveth with the right hand, the left hand taketh away, so they stand like greyhounds straining to be released when their master calls them to do this or that service. Which is, more often than not, to go pester some Moor or another Christian kingdom with which their lord is at war, or even a neighboring feudal lord. Quarrels, in an age where honor is everything, are easily kindled and extinguished only with great difficulty.

Clergy

To God, everyone who prays is the same, from the worthy archbishop to the most humble friar. But the Lord is above and men are below, and a copy is not always the same as the original. Although they show many signs of humility to the outside world; deep down, most of the high clergy

consider their position as a feudal title. What's more, many archbishops and bishops have never set foot in their diocese, having been ordained as children and haven't exactly lead chaste lives. The abbots in the monasteries try a bit harder to keep up appearances, but then whatever happens, happens. They begin to say that capons, those castrated fattened chickens with their tender, buttery meat, are not meat; and a pig that is thrown into the river has to be "fished" out, and so should be called a fish, so fish it is. With such cunning they erode fasts and Lent, and their round and well-fed bellies give evidence to the *tumbaollas* (gluttons) they are.

On the other hand, the mendicant priests and friars, with feet like hard leather from walking barefoot along the roads, go hungry when their parishioners do, but not overly so. The Christian priest reserves the right of Absolution and, if the sin is judged to be severe, the holy man may demand money or property to pay for Masses to lighten an individual's woeful time Purgatory, leaving the church he manages well to do and the sinner's family ruined. They watch their inheritance, which they expected to inherit from the dying man, be it a lot or a little, slip through their fingers. Nor should we forget that priests vow celibacy, not chastity, so while they may have, more or less discreetly, a *manceba* (concubine), they can never marry her; and there are many "Priest's nephews" around the peninsula.

Burghers and Townsmen

Even among the commoners there are classes which are not the same: merchants, guild masters and money changers; humble artisan's apprentices; or those lacking useful skills, poor jacks-of-all-trades, living day by day for a plate of food, getting it wherever they can (and if they can, but when hunger rears its ugly head, more often than not honesty disappears). Although they all live in villages, the former are called burghers, that is to say, they live in the area surrounding the castle to demonstrate that, if not from birth, then through their merits or their money (which in their case both are the same) they are the closest to the nobility. Sometimes the burghers actually achieve it, marrying their daughters to impoverished members of the aristocracy; when the dowry is large enough, the laws that God made for men go up in smoke. The others, the lower class, are considered to be hardly better than country peasants; though at least they are free men (which is something that not all peasants can say), although their hunger is just as real. They form the work force that keeps the city's heart beating, as if they were its blood; without their efforts nothing would get done. But, as has already been suggested, there are also among them the parasites and the dregs of society: thieves, prostitutes and beggars. The unsavory elements that we'll talk about when the time comes.

Campesinos (Peasant Farmers)

The most affluent campesinos, the colonists, are those who have accepted the king's offer to settle in newly conquered Muslim lands. It is not a petty decision: the threat of raids from the infidels in exchange for owning their own land and not having to depend on the whims of a feudal lord. If things go well and the border moves southward their children will have a life of ease, though in time they always end up paying some tithe to this or that military order. Those who decide not to take the risk and stay in the north must swear vassalage to a feudal lord and pay tribute, both in kind (a part of their harvest) and in labor. The lord can demand that his vassal work for him for free for up to 40 days a year. The serfs of the farms have it worse (*pagesos de remença* in Catalonia, *pecheros* in Vizcaya, the names may vary but they are all the same); they are part of the feudal lord's property, and often they are bought and sold along with the land on which they work. Technically they are free men, since one Christian can't own another as a slave. A delicate euphemism, when, if a serf tries to flee his land and the iron grip of his feudal lord, it is not a crime to kill him for up to a thousand days, whoever does it. So the learned doctors of the Church say: "*Those who do not deserve freedom, merciful God destines to servitude.*" To which the peasants, always unbelievers and quite pagan (let us not forget that the word comes from the Latin *pagus*, that is to say, peasant) answer quietly between clenched teeth: "*When Adam delved and Eva span, who was the gentleman?*" There is a response for that (for the Holy Mother Church has them for everything), and will be discussed later.

Slaves

Slaves; Muslims or blacks (there are no Jewish slaves, since the king technically owns all Jews), are luxury objects. They are taught a trade or serve as servants, are well cared for and highly valued. A slave can gain his freedom if he declares that he wants to become a Christian. But as it depends on how true his faith is; and whether it is good or poor depends on what his master has to say on the matter, noting that as a slave he lives better than a free man, and few conversions are actually achieved. Some, however, attempt to flee to their homelands, beyond the Christian border, and often receive help from the Mudejar communities (i.e. Muslims living in Christian territory). Those with black skin, who stick out like a sore thumb, have it worse. Little mercy can be expected on the part of their masters if a slave is recaptured; the least they can expect is to be flogged, or an ear cut off, to let everyone know that they are rebellious, unreliable slaves.

Muslim Society

Muslim society is also divided into classes like the Christians; the main differences being that the upper class is usually formed by great civil servants. That is to say, by the people who govern the kingdom, although most of the times the positions are granted to them by their family and contacts and not for their merits and expertise. They are often more educated than their Christian counterparts. At the other end of the chain, slaves are cheap labor and therefore widely used; and though they may reach higher positions in the service of the powerful, in such cases they are often castrated to ensure their fidelity and so as not to beget offspring.

Jewish Society

The property of the kings (which their good money costs them), locked in *Juderías* (Jewish ghettos) which are their prisons and their protection, without the right to own land (gone are the years of the Jewish towns formed exclusively by tradesmen), the Jews are by necessity city dwellers.

There are Jews who are rich and powerful, who lend money (with interest—a thing forbidden by the Christian religion, which only accepts borrowing without interest, one friend to another) or who have great business, often commercial, with the Moors; both being enemies of Christ, they understand each other well. And then there are those who work for them, a more humble people. But familiarity breeds affection and in the scarce space behind the walls of the Jewry it seems, at least to the outside world, that they all live more or less in harmony. Some especially wealthy Jew may have a Moorish slave, a servant of luxury, or even bodyguards, but they are relatively rare cases.

Knights

The Origin of the Feudal Knight

Halfway between the Roman *equites* and the riders who formed the barbarian warlords' entourage, between the professional warrior and the ones united by ties of kinship or fidelity to a feudal lord, the medieval knight as we know him arises around the 11th century when, in the wake of the First Crusade the correlation between the warrior and a holy cause was born. The idea, as an excuse, was not new, as has been stated in the previous section; God made three types of men: those who pray, those who defend and those who work. It is Bernard of Clairvaux (who preached the second crusade) and Ramon Llull who sanctified the role of the warrior knight, defender of the faith and God's work:

"When charity, loyalty, integrity, justice and truth grew weak in the world, then there began cruelty, injury, disloyalty and falseness. Thus error and trouble came into the very world where God had planned for man to know, love, serve, fear and honor Him. Fortunately, however, no sooner had laxness in enforcing the law first arisen than fear in turn caused justice to be restored to the honor in which she was formerly held. Therefore, all the people were divided by thousands. Out of each thousand, there was chosen a man more notable than all the rest for his loyalty, his strength, his noble courage, his breeding and his manners. Afterwards they sought out the beast that was most suitable—strongest to sustain labor, heartiest, and best able to serve the man. It was found that the horse was the most fitting creature; because they chose the horse from among all the beasts and gave him to this same man who had been picked from among a thousand, and because the horse is called in French cheval, therefore the man who rides him is called a chevalier, which in English is a knight. Thus to the most noble man was given the most noble beast…." (Ramón Lull, *The Book of the Order of Chivalry*, 1276.)

Similarly, the knight's weapons are symbolic: the sword in the shape of a cross means that, just as Christ overcame the cross, the knight must destroy the enemies of the cross with his sword, the symbol of justice. That applies both to infidels, and to bad Christians who do not comply with the sacred precepts that the Church dictates and commit injustices. The spear, in turn, signifies truth and righteousness, and its iron head symbolizes the strength of that truth over falsehood. The heraldic emblem painted on the shield indicates that the truth is shown to all and, therefore, he is not afraid of deception; the helmet is a symbol of the fear of shame: just as the fear of shame prevents the knight from bending toward vile acts, the helmet defends the head, the noblest part of the man.

Conventions of Chivalry

These new soldiers of God, for whom being knighted was the equivalent of receiving a sacrament such as Baptism, Marriage or Communion, lived a regulated life whose rites and norms appear in the so-called Treatises of Cavalry. To cite only those of Hispanic origin: Book 21 of the *Siete Partidas* (*Seven-Part code*) of Alfonso X, the *Libre qui es de l'Ordre de Cavallería* (*The Book Of The Order Of Chivalry*) by Ramón Llull, or *Libro del Cavallero et del Escudero* (The Book Of Knight and Squire) and *Tratado sobre las armas* (The Treatise of Arms), both by Infante Don Juan Manuel.

The Training of the Knight

As we have seen, not everyone can be a knight. First, one must have been born noble, that is, chosen by God. This is not enough, however, just as in the parable of the sower (*Matthew 13*), one must use the gifts given to them by the Lord and make them fruitful. The aspiring knight must serve first as a squire to another knight; who can't be a close relative, lest he be brought up with favoritism. With him he will train in arms and learn to serve, to care for the weapons and the mounts, which are noble actions for a warrior of God. Only when the knight whom he serves considers him ready will the ceremony of knighthood of the future knight take place. He makes a rigorous confession of all his sins, receives the Eucharist with great devotion and spends all night alone in the Church, watching over arms and meditating on the life to which he is about to devote himself. The following morning, during the Mass, the aspirant is offered up as a representative of God and as a member of the order of Chivalry. He receives a sermon from the clergyman and after reaffirming his desire by taking oaths, a chief nobleman (greater in rank than the new knight's father) girds him with sword and spurs, kisses him, and strikes him on the shoulder, or—less

common in Spain—in the face. The kings, who have no superior in rank and value, are appointed knights by the saints themselves; Alfonso XI of Castile went to Santiago de Compostela so that the Saint himself could knight him (how the Saint girded him his sword, is something on which I prefer not to inquire).

After the ceremony, the newly appointed knight rides out among the crowd that has come to the celebration, who know all too well what comes next and they cheer and shout more than a few blessings, because everyone is generous when they are going to eat for free. The wise reader will realize that it is very similar to the Marriage ceremony, the only thing is that instead of being married to a woman it is with the sword; I do not know which is better...

The Reality of the Medieval Knight

In theory, apart from defending the Christian faith and God's laws, knights are to contribute to the governance of the land, perform missions and services for the king, maintain and defend his feudal lord, enforce justice, train in weapons, defend widows, orphans and the helpless, have a castle and horses to guard roads and defend farmers, persecute and kill traitors and thieves, etc. In reality, the medieval knight is a nobleman who, having inherited from his father just his name, weapons and horse (or the right to carry them, at least), tries desperately to gain favor in the eyes of the powerful who can grant him some castle or fortress to govern or, at least, welcome him into their service, as to eat and sleep in warmth. To do so, they show an almost suicidal bravery in combat and battles, in punishment raids or looting the infidels, or in jousts, which we will talk about shortly. Those who achieve success get a fief, a castle, soldiers, recognition and privileges. Others end up dead or crippled, living on the goodwill of some relative or in some convent. There are even those that, instead of risking their skin in battle, are content with lances more feigned than dangerous and, with the corny excuse of "courtly love", offer their exploits to some lady, whom they look to seduce so as to repair her broken virginity through marriage, thus obtaining with the marriage the properties of their father-in-law. Peasant women, or those whom one finds during a looting or after a battle, are raped without too much thought. The woman is like a battlefield: her seduction (by choice or force) is a struggle, and the pleasure of sex, victory. As it's said: all's fair in love and war; although I fear that it does not exactly apply here...

Jousts, Combats, Trials by God, Professional Fighters and Fighting to the Death

Apart from war or faithful service to a feudal lord with whom he makes a pact of vassalage, a knight can achieve fame in the tournaments, jousting against other belted knights or—more often than not—against others who, like him, want to stand out. There are several types of jousts, which are done simple for leisure or training (which we talk about now):

- The *Riepto*, (Judicial combat) is only carried out under royal authorization. When a knight or feudal lord is accused of traitorous or treacherous acts (that is, being a bad knight), he may seek to defend his honor against such accusations through trial by combat. The motives can be as petty as cattle rustling or the misappropriation of some meadow to which two feudal lords believe they have rights, or the conflict may have originated because of their villainous peasant vassals. Reason matters little once the word "treacherous" has been uttered. In the riepto, the defendant (or his champion) has to fight for three days, taking part in several daily battles. If he has not been defeated by the end, he is declared innocent. He is also declared not guilty if he has died in combat, as it is a sign that he has died defending his truth and honor. He is prevented from leaving the field unless his horse is killed, his weapon or part of his equipment breaks, or some similar circumstance. Wounds are not a valid excuse. If he pleads guilty, he can retire from the field, losing his honor; a stain that his descendants will have to carry. If, on the contrary, he wins (or dies), it is the challenger who is considered wicked, for having slandered an honorable knight.

- The so-called *lid de bastón o escudo* (ordeal by fire or combat) is organized by municipal councils and serves to resolve cases of robbery or adultery, usually between peasants. An adulterous woman or one accused of witchcraft has to hold a burning iron in her hands during the time it takes to say the Lord's Prayer or to walk nine slow steps. After that, the sores are bandaged with a clean cloth and sealed with hot wax. If the wound is not infected after three days and shows signs of healing, God has declared her innocent. Otherwise, she is burned—or at least, that is what the *fuero* (regional code of laws) in Cuenca says. For men, results are similar, except their heads are shaved and they are

expelled from the city (do not be surprised at this inequality between men and women; female adultery was a prison sentence in Spain until 1978, while there was no punishment for men). If it should happens that the woman has a champion (or if the man prefers to fight rather than risking the burning iron), both contenders (the accuser and the defendant, or their champion) fight before the Council and the whole town, armed with shields and clubs. Only the accusers can halt the combat, admitting they were wrong, not the accused. The combat ends only with the accuser's surrender or with the death of one of the two; a particularly bloody trial, to the delight of the commoners, lovers of these types of spectacles. Another peasant trial much used in minor lawsuits is that both the accuser and the accused raise a lit paschal candle at the same time. The one that holds it high longer, despite the burning hot wax, or if their candle burns on when their opponent's has gone out, is considered the winner. In both the rieptos and the lides, a champion can take the place of either of the contenders. Professional fighters, men who were knights or veteran soldiers; they agree to fight in their employer's place for money.

- Last but not least, jousting can be done for simple sport, or to prove one's skill over another. To mention several examples in the Iberian Peninsula, the duel between Pedro Maça and Johan de Vilaragut, or Joanot Martorell (author of the novel *Tirant Lo Blanc*) against his cousin Johan de Desirós, who had dishonored Joanot's sister. In such serious cases, it was an *ultrança* fight; that is, to the death.

Muslim Knights

The most similar warrior to the knight is the *al-morabit*, who lives in a *ribat*, a fortified community halfway between a castle and a mosque, who has vowed to undertake a permanent jihad against the infidel enemies of Allah. In fact, they predate Christian military religious orders (which were discussed earlier) and some blasphemers insinuate that it was the Christians who copied the idea from the Muslims. There are also the *ghazis*, the paladins of Allah, who have vowed to defend their faith against the infidel, no matter what it costs them.

The Men of God

Clergymen, Priests, Monks, Friars, and Their Servants

As there are many sins, it is right that a good number of men (and some women) consecrate their lives to pray for the salvation of all. There are two types of religious people: those who care for the flock of sinners as if they were a vigilant shepherd, and those who voluntarily shut themselves away from the sins of the world. Although their function is basically the same (to serve God and man), they do it differently:

- The high clergy (cardinals, archbishops and bishops) are usually the second sons of nobles of great power who can't inherit their fathers' titles, sworn into grand ecclesiastical positions at a very early age (the case of San Carlos Borromeo is famous, he was made bishop at eight years of age). Most do not even put foot in the territories that they supposedly administer, and rarely dress befitting their ecclesiastic position, leading a life very much akin to that of a nobleman. Archdeacons and Deans are similar, although these, at least, usually dress befitting their condition and reside in their dioceses. Those who actually do the work are archpriests (who, in theory, only replace the bishop when he is indisposed or traveling, but in practice have to do it day in and day out) helped by canons (priests), who are loaded down with the job of counseling the flock and the administration of ecclesiastical properties.
- The priests, for their part, are in charge of the Faithful, herding them like lambs from here to there with their preaching. They are aided by vicars, who are often—as it can be no other way—loaded down with most of the responsibilities and duties that the position of their superior entails; it is not for the nobles, but the peasants, to carry the heavy load.
- Removed far from the maddening worldly noises are the monks, confined in their monasteries, praying for the sins of the world and performing fasts and penances which, more often than not, are infrequent. Very different is the vision of the friars who, instead of being hidden from the world, prefer to preach in it, living, most of the time, on the goodwill of their fellow man. A thin monk is a dreadful thing, but worse yet a fat friar, since neither is doing what they should be doing.

The Sins of the Clergy

Basically, the men of the Church demonstrate three sins to the people: Lust, Sloth and Gluttony. Serious sins, for they are cardinal sins and, therefore, can't be absolved without penance.

Let's look at each one separately:

Lust

Even the most humble of the village priests has his "priest's maid" and his (ahem) "nephews". And the high prelates do no less; they exhibit their mistresses without shame, dressed and bejeweled as if they were princesses. But in the end, the clergy vow obedience, poverty and chastity, not celibacy, as

monks do. Moreover, it is well known that the natural humors of the body, if not discharged, end up rotting and sickening the subject, so it's only very holy men who do not take a woman from time to time. The thing is considered so normal that in a famous poem, *La Disputa entre Elena y María (The Dispute between Elena and Maria)*, they discuss who is better lover: the knight or the clergyman—if you're interested in knowing who finally won, it is the knight, who is more virile, and all that.

Monks and friars have taken vows of celibacy. With them, things are more serious, and there is the case of a convent of Leon in which monks and nuns lived, separated by a wall... with too many doors. The scandal of their copulation was so great that the good people of the area took it by storm and killed the lecherous monks (and the nuns, of course, *que tanto monta* (who rode San Jorge too much), etc.). In Catalonia it was said that the largest county of the principality was that of Ripollés, since all the children whom the monks of Ripoll had with the nuns of Sant Joan de las Abadeses had to be raised somewhere.

Sloth

If the high clergy relegate to their inferiors the work which God himself has entrusted to them from the Pope's mouth, what will the humble not do? Is it not well known that they copy and multiply the vices of their betters? Priests abuse deacons; who are married servants with a family, in charge of cleaning the church and taking care of it, and they even perform smaller services in exchange for food and a roof over their heads, which is nothing to scoff at. The monks, must do *ora et labora* (prayers and work), but they have *donados* and *cachopos* (laymen and servants), who are but servants who entered into the monastery with their masters, and the *labora* falls to them while the monks take care of the *ora*.

Gluttony

As has been said before, there are no thin clergymen or monks. For as much as holy men like San Columbano (Saint Columbanus) preach a diet based on "*roots, dried legumes and porridge with unleavened bread, so that the belly is not heavy and suffocates the spirit,*" the truth is that many monks (such as San Gregorio de Tours—St. Gregory of Tours) confess in their writings to leaving the refectory, more often than not, with their belly "swollen like a balloon". Monks throw themselves at the dinner table until the sun rises, then sleep until dusk, and even boast that they are weak from their fasts, as they only take one meal a day.

Be that as it may, the tables at the monasteries are usually well stocked, to the point that they must be thick and reinforced, so that they do not splinter under such weight. It is estimated that a monk eats more than a kilo and a half (3 lbs) of bread, two liters of wine (half a gallon), and meat, cheese and legumes in similar abundance. At holidays (and there are more than 60 a year) the ration of meat consumed can easily reach kilo (over 2 pounds). At Lent fish is substituted for meat: sole, herring, conger or eels (but not much salmon, which is considered peasant food, being such very common fish). Of course, monks say that "fish" is everything that is fished and, therefore, pigs are thrown into the river, to be "fished" out. When a guest arrives, fasting at the abbot's table is suspended, out of respect for the guest. This gives rise to a wily round of visits that last the forty days of Lent, for some reason or another. Heavy meals involve naps, so meditations in the chapel (or in the cell, behind closed doors) are popular among such holy men.

Convents of Nuns

Nuns are usually of high birth; widows whose family politics prevents them from re-marrying or spinsters who have married God, because not even God wants to marry them. To enter a convent they have to pay a dowry, as if it were a marriage, but they can bring their maids, just like the monks. The period of novitiate is usually a year or similar. The nuns' rules do not usually say anything about austerity towards food or drink: the important thing is renunciation. A woman only redeems herself from original sin by being a mother and wife. By renouncing the world they renounce everything, even their identity, for they are forced to change their names. Four times a year they have to be purified with a bath, which must be taken without complaining or murmuring. Their main functions are to spin wool (a task they must do in silence), and to learn letters and read two hours a day; a curious thing that the women farthest from the world are the most educated of the time. They all wear white habits without any distinction or sign of the rank of their family, left behind at the doors of the convent, and observe the following rules strictly:

- Say only what is necessary.
- Do not take, give, or do anything without permission from your superior.
- Do not laugh, or sing, or speak in a loud voice.
- Do not eat or drink before it is time.
- Do not talk to men, even if they are relatives.
- Do not leave without permission and, if you must leave for some reason, always accompanied and only for a brief period of time.

Does it need to be said that the rules were followed little, poorly or never?

Islam

There are five basic religious values for a good Muslim:

- Allah is the only true god and Muhammad is his messenger. Allah is mistakenly worshiped by the Jews under the name of Jehovah and Christians under the name of God.
- Five are the prophets that were inspired by Allah: Noah, Abraham, Moses, Isa (Jesus) and Muhammad.
- There are angels, created of light, servants of Allah and charged with carrying out his will.

- At the end of time the Last Judgment will come. The dead will rise and fall on their knees before Allah, who will trade his habitual benevolence for righteous anger against sinners, unbelievers and the wicked.
- Until that day comes, it is necessary to follow the law of Allah, reflected in the Koran. It says what is impure to eat or touch and how the good believer should live.

There are six religious obligations of Islam, called "the pillars of faith":

- *Shahada*: the testimony of faith: "*There is no god but Allah and Muhammad is his messenger*."
- *Salat*: prayer, which must be done five times a day.
- *Siyam*: fasting, which takes place during the month of Ramadan, the ninth month of the Muslim year. Throughout Ramadan they can't eat, drink, or perform sexual acts from sunrise to sunset.
- *Zakât*: alms, which must be given with generosity, since no man owns his property, but is only custodian of what Allah grants him for a time.
- *Al-Hajj*: the pilgrimage to Mecca, the holiest place on earth, which believers have to do once in their life.
- *Jihad*: holy war against the infidel. According to some, it should only be used defensively. Others argue that Allah's will is to expand the true faith on the earth, so it is up to the *Ummah* (Muslim nation or community) to continually expand; by force if necessary.

Judaism

The Hebrews believe in the immortality of the soul and in the Last Judgment, but they deny the divinity of Christ (understandably, since they killed him) so their sacred texts are limited to the Old Testament. Jewish laws and way of life are based on the *Pentateuch;* the first five books of the Bible (*Genesis*, *Exodus*, *Leviticus*, *Numbers* and *Deuteronomy*). In addition to the precepts drawn from these scriptures (which are called *Torah*), there is the oral tradition (*Misnah*), the origin of the Talmud. The law written and revealed by Jehovah (*Torah*), and the law of custom and of men (*Talmud*), are the basis of the Jewish religion. In very general terms, the Jewish religion forbids the eating of unclean foods: camel, hare, rabbit, pig, dog, cat, nothing from the sea that does not have fins or scales, raptors, storks and herons, among others. Blood is impure and you may not mix vegetables with animal meat; they must be cooked separately. Neither can one dress with the skins of unclean animals, of course.

Other important laws that define the Jews are circumcision, which defines the sacrifice of man (in particular, his foreskin) while making an alliance with God. Keep the sabbat (Saturday); a day on which they can't work and is devoted to prayer. Respect different festivities such as the *Bar Mizvath*, the coming of age.

Universities and Students

The Origin of the University: Monastic and Cathedral Schools

The blame for this nest of sinners called a University (or General Study) must be laid on San Isidoro of Seville. He, rightly called "The Most Illustrious Pedagogue", devised the basic model of teaching. Dedicated essentially to the training of priests, it revolves around a bishop or abbot and is located in a monastery or cathedral. School children are first taught to read and write and then to memorize the liturgical hymns and psalms. Only then can the learning of the seven arts begin: Grammar, Rhetoric, Dialectics, Arithmetic, Geometry, Music and Astronomy. When they turn eighteen, they are questioned about their vocation: if they wish to pursue a clerical career, they continue to study the sacred scriptures, dogmas, morals, ecclesiastical disciplines and Canon Law, as is well stated in their books *Sententiae* and *Etimologiae*. Those who renounce vows are integrated into the secular world, with a privileged education (which is no small thing) that allows them to be scribes to chroniclers and secretaries to lords and kings. The most famous monastic and cathedral schools of the Peninsula are located in Toledo, Sigüenza, Burgo de Osma, Palencia, León, Santiago de Compostela, Calahorra, Ripoll, Vich, Montserrat and Tarragona.

The Medieval University

Universities co-exist with monastic and cathedral schools throughout the Middle Ages; their creation was a necessity due to the desire for knowledge, which intellectuals supported by quoting none other than San Agustín: "*If pagan philosophers, especially the Platonists, have formulated truths useful to our faith, those truths should not be feared, we must extract them from those illegitimate champions, for our own use.*" However, this co-existence forces schools to stay small, in the heart of the cities, having to be sought out. They teach no more than a handful of students at a time (there is a popular saying that the Devil only teaches seven students at a time, because it is impossible for a greater number of students to pay attention). Despite its clearly urban character, education does not lose its ecclesiastical protection, since this partnership favors both the Church, and the teachers and students: the latter are governed by ecclesiastical law (penitence is easier than the gallows) and the former monopolizes culture, in one way or another. He who controls knowledge controls what is learned... and what is best for everyone is for them to be quiet and toe the line. We will say nothing more on the matter, it's all been said already.

Students typically begin their studies at the age of fifteen or sixteen (although it is normal for older students to attend) and it is imperative that they have already learned to read and write, either through a private tutor or a cathedral or monastic school. Courses run eleven months, from October to September, and a basic method of oral teaching is used in the classes (remember that the printing press has not yet been invented and, therefore, a book is an extremely expensive luxury object). Classes are highly regulated and imitate the cathedral schools' method. A typical class starts at six or seven in the morning, when the teacher reads a text and comments on it, often posing a problem. This part is called *Expositio* or *Quaestio*, and usually lasts until nine. He then discusses it with the students, who have to take an active part in the debate (*Disputatio*), until arriving at a conclusion (*Sententia, Conclusio*), usually reached within a couple of hours. Then they proceed to a new reading and start again until lunchtime. After which, a new reading. Needless to say, students have to memorize what has been taught, and the best way is to engage them in ardent disputes over different theories, to better learn to reason and retain knowledge

In the Faculty of Arts they study the same subjects as in the cathedral schools, now divided into two large groups: the *Trivium* (Grammar, Dialectic and Rhetoric) and *Quadrivium* (Arithmetic, Geometry, Astronomy and Music). Mastering these subjects is mandatory before passing on to the so-called greater schools (Medicine, Theology and Laws). Time spent in a greater school is not always the same for everyone, but is generally four, five and six years, respectively. Once that time has elapsed, the student can opt for a *bachiller* (bachelor degree) in the material he has chosen, for which he has to obtain the approval of a professor and the rector of the University, convincing them in a private talk (an oral exam, although in some cases being the son of so-and-so helps a lot, especially if you take a well-filled purse to the exam) that he has obtained the necessary knowledge. Then, on a normal day of class, they go up to the podium instead of the teacher and give the class. Once approval is obtained, school fees are paid and the new bachiller holds a banquet with his friends. In Salamanca, for example, the banquet consists of sacrificing a calf and the new bachiller and his companions, all quite drunk by then, write the new graduate's name on the walls with its blood. Such a custom is still done today, though, of course, no longer with cow's blood.

Becoming a Professor

Achieving the *licentia ubique docendi* (more commonly, simply the *licenciatura* or license) that allows one to teach is a bit more complicated. As a product of the Middle Ages, the University is structured like a guild. The university Masters (*universitas magistrorum*) reserve the right to approve the applicant's admission, who has to attain mastery by means of a graduation. It is necessary to convince the university's oldest magister that the applicant is suitable to present themselves for the position. On the day appointed there is a solemn mass dedicated to the Holy Spirit, after which the doctors of the faculty meet to choose by raffle the material on which the candidate is to be examined. The candidate has one night to prepare their dissertation and presents it before the group of professors for two hours the next day. The professors meet again and decide, by secret ballot, whether or not the candidate deserves the teaching degree. If yes, the matter is not yet closed; an investigation is then opened to find out if there has been any bribery on the part of the applicant, their family or protector. If everything goes well, the candidate only has to pay the corresponding fees for all the procedures and perform several ceremonies, each one more solemn. When it is all over, they are considered full professors. It goes without saying that so many fees keep the less fortunate from being professors, and that professors, like guild masters, are zealously careful that the number of professors is kept within reasonable limits, to prevent too much competition.

Universities on the Iberian Peninsula

The first University was Palencia, founded in 1208 from the cathedral school, by Alfonso VIII of Castile with the collaboration of Bishop Tello Téllez. Ten years later, in 1218, Alfonso IX of Leon founded Salamanca, also in close connection with a pre-existing cathedral school. Later, towards the middle of the century, the Castilian kings supported the development of Valladolid, in whose original nucleus a monastic school seems to exist. In Aragón it was Jaime II who founded Lerida in 1279, and King Dinis the Poet founded the University of Lisbon in 1288, although it was moved to Coimbra in 1308.

Privileges, Uses and Abuses of Students

Technically, as has been said, the students are clergymen, but few behave as such. A student is, was, and always will be, a student. Protected by ecclesiastical laws rather than secular justice, they openly defy the laws of the city and its representatives, the guards; knowing themselves immune to the justice of men because they follow that of God. Noisy parties, hazing; brawls that begin with words and end in violence—sometimes even with weapons in hand—between groups of students from different nations or united by circumstances, are the daily bread in university cities. Not to mention the practical jokes that are played between them or on the poor wretches they stumble upon, especially if they are in a drunken gang. Let us not dwell on the risks a woman runs, especially if she is beautiful and not adequately protected; having made only minor vows, chastity is not one that had been sworn. It matters little that in the *Siete Partidas* of Alfonso the Wise it is specified that "*The Dean should reward the students that neither join gangs nor fight with local gentlemen where they attend their schools, nor amongst themselves, that students should not prowl the night but should make the effort to remain peacefully in their lodgings, to learn and live honest lives. As this is why the schools were established, and not for prowling around*

at night or day armed, looking for a fight or doing anything crazy or evil deeds or damaging the town."

The Roguish Goliards

The worst among the students have a name, and they are called the Goliards. They are students who, claiming to have a "great desire for knowledge", do not conform to the teachings imparted by a single university, but wander the roads looking for the best teachers, even if they are in another city or another country. These vagabond-students, in no rush to finish their studies, earn their living as occasional servants to the powerful, or as jugglers, buffoons or gamblers. Their satirical songs, usually composed in Latin with melodies similar to sacred music, are critical of the rigid feudal society, praising instead games, wine and sex (but not love). We have said it before: they are students, and there are things that never change.

Studies Amongst the Muslims

In Granada, culture is also in the hands of the clergy. In the Koranic schools, located in mosques in the manner of Christian cathedral schools, one learns to read and write, as well as the precepts of the Koran and the Sunna (tradition). From these schools arise the *ulemas* (clerics), the *qadi* (judges) and the *katib* (scribes). Poets have a more eclectic academic training, and must learn more in their own or search out some renowned poet who agrees to be their mentor. As far as Medicine is concerned, it is taught in hospitals, where the apprentices of the *tabib* learn in both practical and theoretical ways, since the texts of Galen and Hippocrates are obligatory reading.

The Jewish Beth Midrash

In the Jewish quarters the schools are, as it could not be otherwise, near the synagogue. Apart from reading and writing, they learn the Talmud and the Torah in the *bet ha-Midrash*. The first is a compilation of ancient traditions and rabbinical commentaries, and the second is the Law as it is recorded in the first five books of the Old Testament. Needless to say, those who study these disciplines can perform the functions of rabbis (religious leaders), *dayyanim* (judges), or *soferim* (scribes).

For those who want other studies, there is the Escuela Mayor (Senior College), the equivalent of the Christian University, where they teach the disciplines of Philosophy, Mathematics, Physics, Astronomy, Geography, Surgery and Medicine (which, by the way, is more advanced than that of the Christian world…).

Cities, Towns, Villages and Hamlets

The City Will Make You Free

Faced with the power of the nobility and clergy, the king began to grant City Charters and Codes of laws. Those who lived in the city (and a city is, let's not fool ourselves, any populated town with a defensive wall around it) could count on the Kings' protection. In other words, in order for us to understand each other perfectly clearly: in exchange for money in the form of royal taxes, the monarch authorizes groups of second-class noblemen, rich merchants, and a crowd of hopefuls looking forward to new promises of freedom to arm themselves and defend themselves against feudal power; face on and under his protection. They are no longer lords and vassals; a man is no longer required to look up to a noble, no matter how high their title or how low his birth. The same citizens are trained to defend their houses from any enemy, from within or out, creating municipal militias that the king can use in war. Those who call themselves King have the power to bestow civic charters; therefore, we can distinguish between Royal cities (controlled by the king, like Burgos); Abbatial cities, dependent on the abbot of a monastery (like Sahagun); Cities of lordship, dependent on a secular lord (Benavente); or Episcopal cities, dependent on a bishop (Palencia). And of course, even within the apparent equality of cities there are classes...

Burghers and Townsfolk

Who lives in a city? Anyone who wants to. They could be (somewhat mixed together, though not too much):

- Second sons of the nobility, who create their own patrician lineages, recruiting knights and nobleman to their service.
- Clergy from church and monastery, tired of their previous life, and exempted from taxes.
- Those who make the city truly a city: merchants enriched by their many businesses and guild masters; people who have made their own way and have reached the highest heights one of their plebeian condition can aspire to. They live in mansions many times richer and more luxurious than those of the nobles who, more often than not, they end up becoming related to. As we have already said, the noble-born, who are often broke, usually bow their heads and smile at the money, even if it represents the dowry of a young, eligible, plebeian woman who is beneath them… Or the son of a burgher who marries into a noble family, his father's money settling his father-in-law's debts. They are called burghers, for reasons that have already been explained; "gentleman" or "sir" by those who flatter them; titles that, although they were not deserved by birth, are allowed more often than not, for the real nobility hang around money.

- And of course, the majority of the citizens are those who work more for others than for themselves, and to differentiate them they are called *villanos*, which originally meant "he who lives in a villa," and became a nickname with a derogatory tinge. We call them simply townsfolk, and they work for the guilds, construct buildings, clean the septic tanks that are replacing the old Roman sewers, remove the mud and manure from the few cobbled streets and squares; in short, they perform the thousand and one vile tasks that can be found in a city.
- Villanos also refers to the peasants who live outside the city walls working the fields (which sometimes are even theirs, although more often than not they belong to the city or to some landowner, in which case they were not villanos but *pecheros:* tenants) who supply the markets and, through these, the city's tables.

We won't touch on the real or feigned beggars, simple vagrants or foolish gamblers who wish to live off the sweat of others and, not being able to do so through birth or good deed, do so with treachery. Many of the poor and crippled are simply rogues, and therefore they are given lead plaques to carry around their necks in many municipalities, to be well identified. In other cities, such as Barcelona, they may only ask for alms at the doors of the churches before or after the daily mass, to encourage piety and devotion, or in specific places (following the example of Barcelona, in the square of Santa Anna).

Municipal Organization

As there is no lord to be obeyed as in a castle, power lies with the Council or *Regimiento*, a group of notables chosen from among the most powerful citizens (those who have manure under their fingernails can't be expected to govern). This is called the *Concejo cerrado* (closed council), to differentiate it from the olden times, when those that lived in the city were few and the hierarchies thin, and the representatives were named in *Concejo abierto* (open council) or Assembly.

Those past times come off the worse when compared to the 14th and 15th centuries, when everyone knows what is theirs, what they owe and who they owe it to; such as between the leading families of the city (the *omes buenos*, say the Castilian city charters, *homes honrats* say the Catalan; the "good men"), who choose the *regidores* (members of the council). The number of regidores varies according to each city, and does not necessarily depend on its size: there are 16 in Burgos, 12 in Palencia, 5 in Barcelona. The *Alcaldes* (mayors) are elected from the regidores, and there can be one, two, four, even up to six, as there was in Burgos for a time. The king (who has the city under his protection) confirms them in their positions, usually a mere formality.

Alcaldes and regidores receive a small salary for the time they dedicate to their community (usually two meetings a week) but the positions are coveted for the power they bestow: they are the ones who control the tenants' crops; tax this or that merchandise that enters the city for the benefit or detriment of others; store goods they bought cheaply, to sell more expensively after having raised taxes on new ones that had just come into the city. And we are not even talking about land speculation: the house belongs to the one who builds it, but the land on which it stands remains the lord's (king, abbot, nobleman, bishop... according to who signed the City Charter). The owner of the house pays some amount to the lord for life (and it is an inheritable debt). The Council is in charge of collecting that amount and raising it if necessary, because the city is a moneymaking machine and they are in charge of collecting and handing it over. If some gets stuck between their fingers... well, that's normal, and everyone understands. If you don't like it, you can lump it.

Other important positions in the city's governorship are those in charge of justice: the *merino* (sheriff), who is policeman, judge and jailer, and maintains good order in the city with his small troop of *alguaciles* (constables). In case things go sideways there is also the position of *verdugo* (executioner), which is not full-time job, but is called upon when he is needed; usually recruited from among the butchers, since it is supposed, reasonably so, that there is not that much difference between killing a cow and killing a person. In some cities, such as Barcelona, the occupation is considered dishonorable, even though it pays good money, so executioners are not allowed to live within the city walls, but only in the outskirts. As butchers and tanners live in the outskirts any way (since otherwise the stench of their profession would be unbearable) there is not that great difference, except for some moralizing men.

In juridical matters the Council is usually advised by a *licenciado en Leyes* (a bachelor of law, what today we call a lawyer) and for financial matters, a *mayordomo* (steward). A separate figure is that of the *corregidor*; he has the right to veto certain Council actions since, as his name says, he is the king's representative (or whoever controls the city, do not make me repeat the city charter again).

Urban Landscape

What can we find in a city? First of all, the cathedral, without which there is no bishop, and without a bishop there is no city (as we shall see later on). Various ecclesiastical buildings surround it, such as the chambers of the main religious figures and the University or Cathedral School (if any). The members of the Council and their meetings are also accommodated in the church buildings, which continues until well into the 15th century, when they begin to build their own meeting and administration buildings. Churches and monasteries dot the geography of the city, almost as if left up to chance, although not so much; after all, the parishes, that is to say, the households that attend this or that church, form the administrative division of the Medieval city, and are the origin of neighborhoods or boroughs.

And speaking of these, let us not leave out the guilds. Each trade takes over a street, or a part of one. Masters have their houses there, with workshops on the ground floor

and their living quarters above. Apprentices are there to learn the trade and don't get paid for their work—they should be grateful they don't have to pay to learn—but receive some food and clothing and a place to sleep (usually, a corner of the workshop itself, all piled on top of each other). If they thrive at their work, they can complete their apprenticeship and become journeymen, receiving money for their work so that they can live in their own homes and raise families. Some are allowed to obtain the title of master by creating a "masterpiece"; that is, a piece of workmanship of their trade that is considered to be flawless by the guild masters. Only then will they be able to open their own workshop (which is why the guild masters are very interested in controlling the number of their colleagues, as too much competition can ruin them all). They are not, however, exempt from hardships and troubles, nor can they rest on their laurels: inspectors stroll the guild's street, and if they see defective work, they break it right there, leaving the remains hanging on the door of the workshop to publicly ridicule its master. If he repeats the offense, he could lose his title. Needless to say, it is necessary to belong to a guild to work, even if it is as a simple apprentice. Any non-guildsman who is caught slyly trying to sell objects made by themselves suffer a severe punishment, and I do not have to tell your graces just how severe they can be in these times of the Middle Ages. Of course, all their work is destroyed, and the knave should feel relieved if he only gets a fine and a few days in the stocks.

The guilds take a very active part in the city's defense, to the point that in many cities (Barcelona, for example) it is obligatory for all members to train in the use of the crossbow. There is always a fortification on the inner curtain walls, called a Keep, in which the corregidor lives with a small garrison of professional soldiers, from where they can resist if the city is taken. This fortress is larger in the villages... for reasons which will be seen later.

Jumbled together on the main street of the city are pubs, inns and taverns, where both the foreigner and the native gather to drink, eat and chat. These will be discussed later. A bit more discreet is the *mancebía* (brothel); for where there is Good there is Evil, and if there are churches to pray there must be places to sin, so that everything balances out. Fortunately, the sin of lust with a common prostitute is less than with an honest woman; it is considered that most of the sin is hers, for having chosen such a profession. In the suburbs outside the walls are the butchers, slaughterhouses and tanners, most of the houses of the commoners (which often can't even be described as huts), an inn for the late traveler who arrives after the city gates have been shut for the night, and the hospital; the place where the sick are left, well removed from everybody else, so that they do not infect the living and they can die. They are cared for by the religious who, if they fall sick and die, do so with the consolation of dying for a holy cause. If anyone leaves healthy from such a place of pestilence and rottenness, it is nothing more than a miracle.

Night in the City

Life in our medieval age runs from sunrise to sunset, which is as God intended, and not otherwise. Therefore at night, especially in the narrow alleys streets of the cities, it is pitch-black. If one wants light, one must trust to walk down the main street under the moonlight, or carry a torch, with the risk of hearing an untimely "*Agua va!*" (literally "water goes"; i.e. "watch out below!"), though most of the time it is anything but water that showers down on one. Although it is punishable by municipal regulations to empty chamber pots with "black water" (feces) in the street, it is not enforced at night, when only those who harbor malicious intent are out. So for those who meander, avoiding main streets, at night with little or no moon... it is best that they do not wear their best accoutrements, as they'll end up to their ears in "mud", from all the stumbling and tripping that they are going to do.

The Villa Nueva or Villafranca

If the town doesn't have bishopric and, what is worse, does not have a wall, it is called a *villa*. The populace usually enjoys the consolation of having a citadel, in which they can take shelter in case of danger, but if they are not happy with what they have, it is because they don't want to be. However, despite not having a wall, they do have a rampart or palisade surrounding the villa which has good gates to collect tribute and toll from anyone who passes through them. Defense is one thing and money is another, and let's not compare apples and oranges. Otherwise, there is little or no difference between a city and a villa, which also has its council militias, as fierce or more than those of the cities; its markets and its good and bad people.

A good example of a villa is that of Madrid—a curious name for the town, as it is derived from the name the Moors, who founded it, gave it: *Magerit* or *Magrit*; the pronunciation changes according to who reads it. It had a wall back when the Moors ruled it, and although the populace was fed up with those miserable walls, their militia had a fiercest reputation, how well the Madrileños fought under the banner of the bear at the Battle of Las Navas de Tolosa. But even though good King Alfonso X granted them a Royal Charter, they never again enjoyed the protection of a wall, which did not grow with the population, although they do have a good fortress, called the Alcázar, that protects them. They say that the pride of the people of Madrid is great, and there are some that predict that, being in the center of the whole Peninsula, it could well become, over the years, the capital. As if there were not one kingdom in Spain, but five, all opposing each other!

Villages and Hamlets

Some places have neither palisade nor wall, nor rampart, but only the mother who birthed them and a good feudal lord who watches over them and who, in exchange for his protection, squeezes them. We will talk about him when the

time comes. Suffice it to say, since we are on the subject of towns; a village is a collection of houses which are built tight up against each other, making shadowy streets, and a church to pray in. Hamlets are even smaller, where, more often than not, there is only a chapel, and be thankful for that; and the houses are distributed as if a giant had carelessly thrown stones about. Which isn't abnormal, since there are vegetable gardens among them.

The Muslim City

There are three areas into which an Islamic town can be divided: *Al-Madinat*, *Harat and Rabad*.

- Al-Madinat (Medina): A walled citadel, usually located in the center of the city, the heart of the administrative center. In it are the *Al-Qasar* (castle), the residence of the *wali* (governor of the stronghold) and garrison of the soldiers who defend the population; the *Suc al-Kebir* (main market); and the *Aljama* (main mosque, equivalent to the Christian cathedral).
- Harat (neighborhoods): these surround the medina and are organized according to profession, race and religion of its inhabitants (there is a Jewish quarter and Christian quarter in Muslim cities). As the streets of the city tend to be narrow, it is easy to close off neighborhoods with doors, which is done at night to avoid thievery. Of course, the night guard, well-armed with clubs, lit by lanterns, and patrolling with good dogs with even better teeth, also does the trick when it comes to deterring troublemakers and thieves. Each neighborhood usually has its market, its mosque and its baths.
- Rabad (suburbs, outskirts): Outside the city walls live the peasants who care for the fertile plains; and the poor, who can't afford to pay the prices of living inside the walls and, even less, the taxes to enjoy its amenities. They are often pockets of misery and delinquency, which those who do not pay have no rights, and it is rare to see the guard on patrol.

The Jews

There are no Jewish cities at this time. Once there were what were called "pueblas" in the kingdom of Leon; Castrogeriz was one of them. But they belong to the past. Nowadays the murderers of Christ remain confined to their neighborhoods, maintained by the high tributes with which the monarchs extort out them, and which they, in turn, get from the people, whom they squeeze with usurious loans. Hence they are not too well liked, neither by the Moors nor by the Christians.

Although not too many families live in each Jewish quarter (one hundred and fifty in Burgos, two hundred in Seville and Barcelona) space is always scarce and houses tend to be small, even if their owners are wealthy. Therefore, the streets are narrower than those of the Moor's, if that is possible, and in some Jewish quarters (like in Gerona) pack animals can't enter simply because the poor animal has no room to turn around. Just like the Christians and Muslims, the main building of the Jewish quarter is a religious one: in this case the synagogue and, next to it, the *madrasa*, which has the responsibility of teaching the Talmud and the Torah.

The *alcaicería* (or *Alcaná*) is a street or square that serves as a market. Given the narrowness of the streets, it is always next to one of the gates of the Jewish quarter, to facilitate the access to the merchandise.

Just like the Christians and the Muslims, Jewish craftsmen have their shop on the ground floor of their house, and they live upstairs. They do not work in the street, but under an arcade, so that anyone can see how well (or badly) they do their work and examine the merchandise before buying it.

The religious power in a Jewish quarter is in the hands of the rabbi and the judicial power is usually in the hands of a *rab*, a judge appointed by the monarch that protects the Jewry. Curiously, the rab must be a rabbi, since, being that they are like priests to God's Chosen People, and law and religion are so intimately united, who else but a teacher in religion to exercise justice? In more practical terms, the Jewish quarters have *muccadim* (watchmen) to solve the thousand and one small conflicts that can explode in such a cramped community. While they can't carry weapons, there are many "tools" that are not considered weapons. Other important positions in the Jewry are the *dayyanim* (judge), the *bedim* (attorney), the *posequim* (tax collector) and the *soferim* (scribes).

Trade

Market Day

There are shops in the city, usually on the main street. They are common houses, whose ground floor has been fitted out as a store, just like the workshops of artisan guilds. And like them, pedestrians can see what is in the interior through their wide-open, arched doors. A good thing too, in a world where signs won't do, since most people can neither read nor write. These full-time stores tend to be scarce, as they sell to the powerful, who can afford the high prices they charge for luxury goods: finely embroidered linen, freshly baked white bread, fresh meat which is neither salted nor smoked, and a thousand and one sweets and fancies.

Most people go to the weekly market day to buy everything they need for the coming week. The market tends to be outside the wall, unless the city has a large enough space to accommodate it, since everything is bought

and sold there. *Caballerías* (land); cooked meals or raw food; wool, cloth, fabric, footwear and already-made clothes (of humble quality, once belonging to someone now dead; the rich have their clothes tailored and the poor generally make their own or inherit them from their parents); jewels, smoked or salted meat; live small animals (sheep, rams, or poultry) to kill and eat when appropriate; farm tools and various other tools, weapons, wine, wheat, legumes... Everything God brought forth in his day can be bought, sold or traded for on market day, in a joyful hustle and bustle.

The Fair

And now it you please, here we have an event that not even the tower of Babel could surpass. They could never have imagined such a thing, because nothing compares to the fair. It is usually held once a year (although in some cities it is held twice a year, once in spring and again in early autumn), often coinciding with the feast day of the city's patron saint. It usually lasts about fifteen days, and during that time the city changes; merchants who come are exempt from paying *portes* (a tax on goods entering a city, and which *is* paid on market days), which brings merchants from other cities and kingdoms loaded down with their best products. The city is invaded by them; the merchants not only take up the space normally occupied during the market, but they spread to the surrounding streets and squares. Such is the hubbub that, in Barcelona, the king himself avoids being in the city those days, since the merchants overrun the square in front of his palace.

The most important fairs are those of Winchester and Stanford in England; of Bruges and Ypres in Flanders; of Verona and Milan in Italy. On the Peninsula they are in Beja, Evora and Penamacor in Portugal; Those of Vich and Gerona in Catalonia; Valladolid, Sahún, Cuenca, Cáceres, Seville, Merida, Burgos and Palencia in Castile. Particular mention should be made for Medina del Campo, where the main square's porticos become home to one of the most important fairs in Europe, attracting merchants from distant countries with the most exotic goods.

A fair differs from a market (apart from its volume and exoticism of products) in aspect: as a market is only for one day, the stalls often have no awnings or tables and are little more than a blanket on which the merchandise is exhibited; at a fair, which has to last a week or two, the merchants have tents with awnings and tables made of good boards and sawhorses, where goods are displayed in a way pleasing to the eye. It is also a question of order; the stalls form streets within which the goods are grouped according to their type, much the like the city's guild streets, and not in the motley hodgepodge of the markets.

Another element in which markets and fairs differ is that traders buy, usually wholesale, to take the products to another distant fair, to sell as expensively as possible. This type of dealing among the traders is usually settled on the last day, although they are making verbal agreements throughout the whole fair. If a better offer comes up, the trader who first set the price has the option of bidding higher or withdrawing.

To all this must be added things which are never lacking: food stalls, swindlers and cheats who don't always need to fleece the unwary, jugglers who entertain the people with their jokes… and the prostitutes who try to entertain them in other ways. We won't cite pickpockets, which are already in the markets, in the streets, and any place where there are more than three people together.

Market and Fair Laws

Of course, trade is in the council's best interest. Therefore, they do not prevent any merchant from entering the town during the fair or on market days, even if there are restrictions on the entry of travelers (except if there's danger of an epidemic, of course).

A merchant will never see his draft animals seized as a pledge of payment and, in case his goods are stolen, the authorities are obligated to investigate with the greatest diligence. If the thief is not caught, or he can't restore the stolen goods, the town council or the lord have to compensate the merchant.

On market day, and especially at fair time, the merino is practically lord and master of the city, for he must maintain order amid the chaos and tumult of so much buying and selling, and especially among so many foreigners that gather together (especially in the case of the fair). For this reason, the merino's tent is set up in the fairgrounds, just as if he was another merchant, and indeed he is, although his business is security. There he attends to all the merchants' affairs and problems, and the Council itself holds its meetings there during the fair.

The laws that the merino and his alguaciles uphold are simple:

- It is forbidden to carry weapons in the fairgrounds, unless you are of noble birth and the weapon is a sword (but you can carry tools, from axes to cut wood to a thousand and one different types of larger or smaller knives). That is to say, you can't enter carrying weapons, but you can acquire the ones that the swordsmiths sell there, and cover yourself from head to toe in good, sharp, pointy iron.
- In the event of a robbery or assault against the traders at the Fair, guilty parties caught red handed, in addition to the normal punishment imposed by the law, are stripped of their clothes and given a hundred lashes. Then, bound and naked, they are paraded around the fairground before being taken to the Council's dungeons, to await trial.
- During these days you can't take merchandise or goods from a merchant as payment for a defaulted debt.
- Traders, in turn, must fulfill two precepts: give fair weight, and pay the city taxes that have been stipulated beforehand. Failure to do so meets with severe punishment.

The Merchandise

What is sold at a fair? Everything God put on Earth... and some other things. In really important fairs, such as Medina del Campo, it is even easy to find excellent silks from distant Cathay, that Marco Polo spoke of. Muslim traders bring spices from Central Asia and alum, which is used to fix dyes, from Asia Minor. Black slaves from the African coast are brought by Portuguese merchants. More aromatic spices and scents reach the Peninsula through the Granadino merchants (who trade directly with Egypt). From France, Flanders and England come other luxury products like cloth and footwear.

The so-called "poor merchandise", that is, the more common and less expensive goods, are obtained from places far less distant. In the Peninsula the coastal populations (especially those of Galicia) supply products from the sea to the interior. Places like the island of Ibiza, or Villafáfila in Zamora, provide salt to make salted fish, the only way to preserve fish without it spoiling. Additionally, the pig and its products are traded (Pamplona), along with wines and tanned skins (the cities of Castile).

The Road Brings Forth Bread

Medieval "Roads"

The word *carretera* (carriage way) comes from carriage or cart (*carreta*); that is, a "road" where they can travel. We have put it in quotes it not out of irony, but because of a sad reality. The so-called medieval roads are scarcely four or five meters wide, sometimes less, and it's just like the wily Devil to stick his nose into things and convince the peasant to "eat away" a couple of hand-spans of road for a little more grain to harvest; when food is scarce, a little can be a lot. These paths are not stone, like the old Roman roads (some of which still exist, where they haven't been used like a quarry and the stones used to build a house or wall). As an excuse, they say the bare ground has its advantages; it bears the frost better than the stone paving and is not so slick for horses' hoofs. But when a moderately strong rain falls, there isn't road, but mud, and if it is on a slope, a stream. Once the sun rises again and the road dries, sometimes the water has washed away so much dirt that small bumps are converted into little ravines, as impassable, or more, than their bigger brothers. No matter how much the roads are repaired by filling the potholes with the sand, branches or brush, they reemerge with the next downpour. And let's not talk about how battered the road leaves the carriage's wheels, which leave straight furrows that the peasant would love to be able to make with his plow. In many areas, especially those with little rain, they have been so badly eroded that it is very difficult for a driver to get his cart-wheels out of the ruts; passing another cart or even giving way is nearly impossible. For those who travel a little over-loaded, the beasts that pull the cart simply can't get out of the ruts, and they have to just continue, even though it's not the way they wanted to go.

There are better roads, the so-called "highroads", the royal roads, mostly taking advantage of the old Roman roads, which are taken care of by the area's feudal lords and municipal councils. Here a new problem arises, it's never really clear whose responsibility it is to maintain the road, and they often degrade around the vicinity of a villa or city. The wrangling and bickering about who is responsible for repairing that stretch or that bridge are only solved when the road becomes impassable, the bridge has collapsed, and the Kings' servants have to intervene. The lack of road signs does not help anyone orient themselves, but what good would they be anyway? Almost nobody knows how to read, and a sign or drawing indicating a populated place can be used by enemies, criminals or groups of numerous bandits. In the face of doubt, it is best for the locals, who know the roads well, to use them, and strangers are left to manage the best they can.

Security on the Road

Travelers are in constant danger of being robbed by bandits, much more so than of being attacked by ferocious beasts; for animals fear man, unless they feel cornered or are starving and see him as easy prey, while man has attacked man since the time of Cain and Abel. In order to solve this problem, the different feudal lords require each person, horseman, or cart that passes through their lands to pay tolls; a toll that is spent, theoretically, on both the traveler's protection and road maintenance. Travelers are very carefully advised on the route they must follow, warning them that if they leave these roads, they will no longer be protected. Needless to say, the bandits (more often than not, local people who want to pad their pockets with a bit of easy income) know every nook and cranny of those marked routes like the palms of their hands.

Sometimes, the area's lord forces those who pass through to take several of his (well-armed) men with them, whether there is danger or not. It goes without saying that whatever expenses they incur are paid by the uncomplaining travelers. At other times, travelers are advised to shout a pass-word every so often as they travel, to avoid being taken as bandits and attacked by soldiers who protect the road. One could argue that this way one is giving advance notice to potential thugs of the presence of potential victims, and give them enough time to prepare themselves to practice their dishonest occupation. So everyone just has to look out for themselves. Let's see, which way they would prefer to die: by a soldier's hand after being confused for bandits, or by the bandits themselves, as it is best not to leave witnesses in certain businesses ventures? It is also recommended

that, as a show of good faith, travelers not carry weapons, since traveling through areas in conflict or at war with steel hanging from one's belt might provoke soldiers to attack without warning. One must admire the zeal of these soldiers, which is explained in part because any booty taken from bandits goes into their pockets, which is lawful looting in time of war or against an outlaw. On the other hand, true bandits are very grateful when travelers go unarmed, because it makes their profession so much easier.

It is normal, therefore, to travel in groups, and that some go armed with their weapons in plain sight (to deter both the bandits and the feudal guards, who may as well be well-armed "bandits"). This is called "doing travel guard", and they often take turns, as it is not the same to travel a road with a simple shepherd's sheepskin coat as while wearing a gambeson or lorica.

Travelers

If there is so much risk, who dares travel the Lord's paths? Not everyone, of course. Most of the population does not leave their town or local area in their entire life. Local territory is understood as an area that one can make a trip out and back between sunrise and sunset; about 10 leagues diameter around the one's house, so we're all clear. But there are travelers, and they exist for many reasons. Obviously there are merchants, from those with donkeys pulling wagons to those who travel with their packs of mules, and hawkers and peddlers with their wares on hunched shoulder. How merchants travel depends on the type of merchandise.

- Animals (such as pigs or sheep) and light goods such as cloth are usually transported on foot. Usually a lone trader won't drive or lead more than a dozen animals. Cloth, skins, sometimes wood or iron, are often transported in trains of pack animals, whether donkeys or horses.
- For heavy or special loads (such as oil or wine barrels), a cart is used. This, however, can only go on good roads, so it is not used much for long distances.

Needless to say, merchants usually travels in groups, to better protect themselves from bandits and other dangers along the way.

There are also shepherds, especially those of the Mesta, who move herds from one pasture to others, or to the northern ports, where the Merino sheep are shorn for their wool. They have the legal authority to widen the road if it has narrowed too much, for which they carry a measuring stick, and this causes numerous conflicts with the peasants when the flock tramples their sown fields; and how they yell when they find out why. But the Mesta—excuse me, the "Honorable Council of the Mesta"—with its guild organization and protection by high authorities, which was founded in 1273 by Alfonso X the Wise, is very proud of its status and privileges; Castilian wool makes enough money from the drapers and dried goods dealers of France, Flanders and England who are quite ready to buy it, so that all litigation is resolved in their favor. One can be proud when the Royal Treasury is the first to benefit from your good, ongoing business, even if the carriages of noble lords have to stop and give way to the Mesta flocks. And there is nothing more to say on the matter.

Then there are the pilgrims; from those who are on *romeria* (pilgrimage) to the nearby shrine (a couple of days' walk, at most), to those who embark on longer pilgrimages for their sins or their faith to Santiago, Rome, Jerusalem, or Mecca (if they are Muslim). There are also the nobles and clerics, whose social commitments move them from one area to another, soldiers who watch the roads (more or less, as we discussed above), messengers who carry urgent letters, people fleeing a war-zone or plague-stricken area, goliard students in search of a famous teacher, and the true kings of the roads: the globetrotting rogues—prostitutes, minstrels, vagabonds, thieves—undesirable people who find no accommodation anywhere, so they are always on the move.

Stopping for the Night

If the traveler gets himself lost on poor roads or fails to reach his destination in a single day, new problems arise. A stranger, especially if he is armed, is frowned upon everywhere, for he could be a bandit (here we go), a thief, a murderer, perhaps a neighboring lord's spy; or the lord himself, who has left his fortress to visit his vassals and gauge the actual harvest amount, so that he can collect more taxes. It is the peasantry's obligation to shelter (but not feed) clergy and wandering knights, and the Church recommends using Christian charity and sheltering travelers, rather than letting them rot out on the road, at the mercy of the elements. Few do so, as it has been said that an outsider never inspires confidence. Those who practice this charity aren't always the most trustworthy either, as sometimes the lonely hamlets that welcome homeless travelers do so to slit their throats and steal their belongings while they sleep. No one said that life in these times had any value nor was easy.

The best places to rest are, of course, inns (and hostelries) and monasteries. Unfortunately, both are usually found only on the main routes. If you have money in your purse, you can get a very refreshing bed and food at inns, and especially a place next to the hearth, which in times of rain or cold is no small thing. Monasteries are required to give hospitality to pilgrims for a maximum of three days, but unless they are some person of renown, and therefore invited to the table of the abbot, it is normal to eat the slop that is given to the poor, with a litter of straw in a corner for their bed. But still it is sleeping under a roof, which is enough.

The Basic Equipment of the Globetrotter

What does a world traveler usually carry? The basics are essential: a thick cloak, which protects them from the cold and serves as a blanket at night, with a hood to protect them from the sun or prevent rain from running down their necks. A leather pouch with a letter of recommendation or warrant,

describing their appearance so they can be easily identified. Some bread, cheese and walnuts to alleviate hunger; and a knife; which serves as a tool and, if need be, a weapon. A leather goblet to drink from rivers and springs, perhaps a water skin or a hollowed out gourd to carry water in dry areas, a flint and tinder to make fire, and a snare for hares or field rats (when there is hunger, there are no culinary hang-ups). Also a small net, if they are going to go by rivers, to fish from the river bank and shallows. And, above all, a good staff, to lean on and help ford rivers, jump streams or gullies, and to defend themselves against dog or wolf attacks, if those events should arise.

Those who go on horseback are a different matter, and those differences increase if they go by carriage, which is luxury travel. Carriages have brakes in case of emergency, a pivoting front axle and, the biggest luxury of all, the box where the traveler sits is hung on wide strips of leather, to cushion the blows produced by bumps. Inside, the wooden compartment is lined with cushions, and there is a small flap where they can relieve their bladder in case of need, so they do not have to stop. On the other hand, carriages aren't the fastest.

Travel Speed

At full gallop on a reasonably good path, one can maybe do a bit over five leagues (15 miles) in an hour. Messengers with urgent messages, changing horses frequently, have gone from Barcelona to Venice in four days, often carrying business news; all the merchants are enemies and at the same time brothers, according to which direction the wind blows and according to whom. A man riding on a single horse would take more than two months to travel the same distance, at a maximum of 13 leagues a day—in general, he usually rides along slowly, walking alongside the horse part of the way to rest it, so that the average rider usually covers 5 to 11 leagues a day. On foot, with good weather and flat terrain, you can travel 1 league in an hour; so that in a ten-hour day, you can do 10 leagues—a *perogrullo* (a fact so obvious it doesn't need to be said). However, only a very well-trained walker can maintain such a pace, so it is normal to go 4 to 6 leagues a day on long trips. That is, it takes 20 days to go from Toledo to Córdoba. With a cart, the speed is even lower; the beasts of burden, whether mules, donkeys or oxen, walk slowly, hardly exceeding 4 leagues per day. By sea is faster; we will talk about this later.

Maritime Routes and Commercial Ports

The Hansa: The Commercial Route of Northern Europe

The Hansa is a commercial organization of German cities that either have a port on the Baltic Sea or along navigable rivers, such as the Rhine, the Weser, the Elbe and the Oder. The main ports of the Hansa are Lübek, Cologne, Dortmund and Brunswick. The Hansa is organized in the same way as a guild, since it is made up entirely of merchants. They even have an armed militia to defend themselves (which, at times, perform authentic acts of war, with fleets of a hundred ships or more) and an ample network of posts (sometimes even small forts) where the ships are supplied, sheltered and can acquire new merchandise. The Hansa's main merchant partners are in Novgorod (Russia), Bergen (Norway), London (England) and Bruges (Flanders), although they had depositories in many other cities and countries (Finland, Sweden, Denmark). Thanks to this, the merchants of the Hansa travel throughout the Baltic, France, England, the Atlantic coast of Spain, Portugal and even Morocco. They carry honey, wax, tar and fish from Russia and Prussia; Skins, wood and salted fish from Scandinavia, Prussian grains, cloth from England, salt from France and wine from the Rhine region.

The Italian Commercial Routes

Unlike the Germans, the other great traders of the Middle Ages, the Italians, can't or won't reach a mutual agreement. On the contrary, the two great commercial cities, Genoa and Venice, are always in a mercantile war (and sometimes not just mercantile).

Genoa carries salt through the Apennines, Eastern alum, coral and slaves from Tunisia, wax and salted fish from Romania, exotic skins from the Northeast steppes, mercury from Castile, cork from Portugal, fruits and sugar from Granada. Their commercial fleets travel to the Aegean Sea, Constantinople (where they have their own districts, to better do business) and the Black Sea (where they trade in the ports of Caffa and La Tana with caravans from Persia, India and China). There are also Genoese ships in the Caspian Sea, where the Silk Road terminates, and through them silk enters into Europe. They are the greatest suppliers of wheat in Europe (which is no small achievement).

Venice, in turn, specializes in luxury products: pepper (on which it will come to exert an authentic monopoly), ginger, cinnamon, nutmeg and all kinds of spices, medicines and essences, plus the excellent quality cotton produced in the East. It has two permanent merchant posts, one in Beirut and the other in Alexandria.

The Catalan Trade

An enemy of Genoa (as merchants who share seas can't be friends) and ally of Venice (you know: the enemy of your enemy...), Barcelona, despite not having a real port until

the second half of the 15th century, develops a whole commercial empire between 1282 and 1348. With a permanent consulate in Alexandria, with Sicily and Sardinia as safe ports and places to anchor in case of necessity, Barcelona is dedicated to importation; mainly raw materials for its textile industry: cotton, silk, dyes, and wool; also luxury products: specifically spices, sugar, alum and slaves. Its major commercial enemies, apart from Genoa, are Mallorca, Marseille and Valencia who, with better ports, take from Barcelona the predominance of Catalan trade. From the 15th century, a new commercial axis is created as the Italian routes from the Orient stop in Valencia and then continue on towards Cartagena, Seville and Lisbon, exchanging oriental products for sugar cane, raisin, rice, grain and saffron. Converted into a mercantile, banking and financial city, Valencian merchants soon open posts in Alicante, Murcia and Cartagena, carrying Italian luxury goods and trading with Syria.

Castilian Commercial Ports

Although the history books devote many of their pages to describing the naval power of Aragón and Catalonia, Castile did not trail in their wakes. Allied with Genoa (we return to the enemy of your enemy...), trade of the kingdom of Castile is structured around two major central routes:

- The Andalusian trade, formed by Seville and Cadiz, from whose ports ships sail to Ceuta, Barbary and even the Canaries and Sub-Saharan Africa, in search of slaves, in competition with the Portuguese (which does not prevent them, however, from trading with Lisbon, which, after all, is only business...). The other great Andalusian route runs from Marseilles to the Peninsula then it along the African coast to Tunisia, Sicily, and up the Adriatic to Venice.
- The other route for Castilian trade is the Atlantic, which leaves from the Cantabrian coast (mainly Bilbao) to trade with London, La Rochelle, Rouen and Antwerp, where it links up with the Hansa routes.

The Ships...

The ubiquitous merchant vessel is the *coca* (cog), a round, sturdy, heavy, high-hulled ship, more like a walnut shell than anything else. Larger cocas can measure up to 35 varas in length by 10 wide and 5 high, with two or three masts 20 varas high with square sails. There are smaller cocas, of course, about 20 varas long by 5 wide, and 3 vara high hull. Depending on their size, they can carry between 150 and 400 tons of cargo. They sway more than a *tusona* (old whore), and one who travels on them must be very seasoned if they don't want to spend the first days of sailing vomiting the whole blessed day. Sometimes they carry oars, but they are only used for certain maneuvers, as the weight of the ship prevents them from moving by oars alone.

If the coca is the preferred merchant ship, the galley remains the warship par excellence. There are many types, from the small and light (such as Fustes and Galiots) to the galleys themselves and galleasses, which are no more than large galleys that are sometimes used for trade. They all carry sails, but they rely more on the strength of their oarsmen than on the wind. A galley's hull is much lower, which helps them be more seaworthy than a fat bellied coca, which often moves no more than 4 leagues per hour and is more easily reached and boarded after a short chase. The smallest fustes are usually about 12 varas long by only 2 wide. Galiots measure 20 or 25 varas (sometimes more) and have two or three masts. The proportion of oars and rowers is a relative to their length. The larger ones have a deck, and a hold to store cargo, even if it is only a scarce 100 tons.

The galley itself does not differ much from those used by Greeks, Phoenicians and Romans in pagan times. It measures from 35 to 50 varas in length, from 5 to 10 varas wide and a hull height of about 3 varas. Depending on its dimensions, it is propelled by 50 to 100 oars, plus two lateen (triangular) sails. It can transport troops or material up to a maximum of about 150 tons.

The galleass also deserves special mention; a ship of Florentine origin, which the Venetians converted into a warship in 1570 (although that is another story, that of *The King's Last Galley*, and we are not going to dwell on this). It is even larger than the galley: it is at least 60 varas in length, 10 or more in width and 6 in hull height. It has three masts and three turrets and, unlike other galleys, the rowers are below decks. As a merchant ship, its enormous cargo capacity can exceed 500 tons. It is more stable than a coca, but not much faster, because of the great weight it is transporting.

Obviously a ship is an expensive investment, so it is usually owned by several merchants. They come together in partnerships to take specific routes, forming fleets of 6 to 10 ships, usually escorted by a pair of galleys to protect them from pirates (or enemy nations' ships, or simply those that are "passing by"). But there are mad men who invest their own money in a small coca, load it with goods and go any old how, heading to a port where they sell high and buy something that is needed elsewhere cheap. There are all sorts in the world, from adventurous merchants, skippers and captains of their ships, who only need to assemble a crew to follow them into riches or death.

...and Their Crews

The undisputed leader on board is the Capitan or the skipper (since sometimes, but not always, he owns part, or the whole, of the ship), whose duties are not limited to navigation, but include all the responsibility of the company's trade. If the ship is large, or the cargo is valuable, or there is more than one owner, a scribe travels on the ship, paid by the ship owner. He acts as an administrator, carrying a *cartulary* (registry book) which shows the income and expenses. He likewise controls the loading and unloading of merchandise, notes the salaries paid to the officers and crew, and buys what is necessary to supply the ship. He can be a real annoyance for the captain and the seamen, but it's foolish to be overly so, because there are many accidents at sea, and no one said that a scribe has to know how to swim to do his job. In a closed space such as a ship, it is best that everyone gets along.

The crew is divided into two groups: the services (specialized personnel like the cook, the caulker, boatswain etc.) and the sailors who, besides being experts in the ways of the sea, are also skilled in the ways of war, in case they have to take up arms to protect the merchandise and their lives.

Sailors are not serfs, but free people, and therefore have rights and duties, which are agreed to when they are hired to serve aboard a ship.

The sailor is recruited ashore, giving him a small payment in advance. In return, he can't leave the town until he embarks, being at the disposal of the skipper of the ship if he needs him for tasks of his trade, such as assisting in loading the ship, carrying goods or performing mooring maneuvers. If it happens that, when the time comes to depart, he can't do so, he is required to return the whole amount that was advanced by the employer, regardless of the tasks he has performed while on land. Once embarked, he can't leave the ship during the trip; nor go or sleep ashore without the express permission of the skipper. Failure to comply with these rules is punished with imprisonment, and the sailor must pay a heavy fine, return the advance salary, and pay the costs of hiring the sailor to replace him. All crew are expected to defend the ship in case of attack, and must bring their own weapons. If they don't have any, the captain supplies them, deducting the cost from the sailor's pay. Needless to say, the sailors keep them, although the concept of "weapon" is very extensive. Most are just tools capable of slitting a man's throat or gutting him, but no doubt just tools...

The food on board consists of a plate of meat at noon on Sundays, Tuesdays and Thursdays, stew the other days. For dinner: cheese, with salt-pork or fish. Every member of the crew gets a pitcher of wine (a pint or half-liter) three times a day; water easily goes bad, especially at sea, and it is a matter of not having at whole crew down with the runs.

Apart from his salary, the sailor can earn a supplementary income with the concession of a very small part of the cargo space in the hold, to transport some merchandise or another. Usually these small transports are carried out for third parties, reserving a quarter of the profits obtained for themselves. Sometimes, of course, it is to take their own gear and kit; being sailor a good way to travel, and once the contract is fulfilled and unloaded in another port, well they can get away from the sea and continue on land...

Peasants, the Salt of the Earth

Settlers, Vassals, Servants and Slaves

Every popular saying among the nobles of the time asserts that a peasant resembles an ox in every way; except the horns, and because of these one can differentiate one from the other. Something more serious (which is more frightening) Don Juan Manuel, in his *Librode los Estados* (Book of the Estates) argues that peasants, being very "stupid in understanding", have a hard time in saving their own soul; they easily fall into temptation and must be treated like rebellious children—that is to say, with the belt. All this, of course, is for their benefit.

If that is the opinion of the nobles, the clergy's is not much better: in the Latin ecclesiastical texts they are called *laboratores*, that is, those who work. Although we have already seen that there are craftsmen and merchants, the peasantry is the principle workforce in a basically agrarian world. Therefore, it is normal that they are the ones who, in practice, sustain the whole society of this time through tithes to the church and the king's taxes. As we said at the beginning, there are three kinds of men: those who pray, those who defend... and those who work. So there is no irony when in the Cortes de Briviesca in 1387 it is stated that the income of the royal estate comes from "hardship and sweat of farmers".

According to the *Partidas* of Alfonso X the Wise, peasants are those who "till the earth and sow in it those things because men have to live and be maintained." But of course, it is a very generic definition that has its nuances. Although everyone works the land, not everyone has or enjoys the same rights and duties:

- **Landowners:** Rich peasants, who by chance, intelligence, or marriage are owners of considerable properties. They usually form the patriarchs of villages and hamlets, and hold the positions of power (such as alcalde, merino, or councilman). They don't work the land; no, they sublet it to the tenant farmers in their service.
- **Free settlers:** Peasants who own the land they work, which could be quite extensive. They are people who once agreed (or their ancestors did) to repopulate the borderlands, without lord nor anyone else; with only a pair of oxen and an empty town or city (and to take shelter in, in case of cross-border looting). In Catalonia there is a special group of these people, the so-called *homes de paratge*, peasants with the right to fortify their lands with a watchtower and a stone wall around their farm, to have weapons to defend themselves from the Moor (or from whomever, as all foreigners are good until they turn out not to be).
- **Quinteros:** Specialized day laborers (sometimes owners of a yoke of oxen or mules) who travel the roads offering to work the fields. The custom is to hire them for a whole year, in exchange for a roof, food and some money or products that they can barter at market.

- **Peones:** Day laborers who are hired part-time, especially in times of increased agricultural activity (such as planting or harvesting).

- **Vassals and Commoners:** The difference between them is that vassals are subordinate to a feudal lord, working their lands and performing certain types of jobs and paying taxes to him. The latter also work land that doesn't belong to them, but they are of free men, and they don't owe the feudal lord any extra services.

- **Serfs of the land** (in Catalan lands, *pagesos de remança*): Peasants, owned by a feudal lord, assigned to the land they work. They can't leave their fields without permission, nor leave the dominions of the lord under penalty of death. If the lord sells his land, the servants are sold with it, since they are considered part of it.

The Few Rights and the Many Duties of Vassals and Serfs

Both vassals and serfs owe allegiance and obedience to their feudal lord, who is sometimes not a military, but an ecclesiastical, nobleman; there are more than a few abbeys that have vassals to cultivate their lands. The feudal lord guarantees his peasants protection against bandits and soldiers (foreign or from neighboring lords). In return, he charges levies. There are two types of levy: personal labor (which varies from one area to the next, but is usually about forty days per year), and goods (usually a third of the harvest). In the first case the vassal must work (for free) on whatever his master needs, from repairing roads to building a new tower for his castle, building a bridge, providing boards to make a fence or clearing a forest. Of the second, the economic tribute, apart from the third already mentioned which is delivered to the lord, the peasants must give one tenth of the remaining crop (a tithe) to the ecclesiastical representative of their area. With the rest they have to live through the winter and save seeds to plant the following season. Hence the willingness of more than a few, if not all, to make hidden silos where they skim a part of the harvest from the lord. The tax collectors (sometimes excessively abusive) try find out the exact amount of the year's harvest; the peasants always say it is poor and for the lord's representatives say it is never that poor.

In addition, the feudal lord has a whole series of rights over his vassals and serfs:

- **Right to do justice:** if they are members of the high nobility, they can judge all kinds of crimes committed by their vassals within their territory, having the power to punish them with death. This has already been talk about, but it is worth repeating, as everyone should be warned; they usually have a good gallows in a visible place. The members of the lower nobility, on the other hand, can't judge capital crimes, so they have to send the offenders to the high noble to whom, in turn, they owe vassalage. The feudal lords dictate the law according to their own common sense, their momentary whims and humors, without consulting any written code. Their right to do justice also includes foreigners who pass through their lands, unless they are noble, ecclesiastical, or can prove that they are in the service of another feudal lord with whom to settle the matter.

- **Law of the first night:** The feudal lords (the nobles, but not the ecclesiastics) have the right to sleep with the wife of their vassals or servants on the wedding night, before the husband of course. Immediately after sex, they force the husband to exercise his privilege, so as to not have to worry about bastard children later. If the husband is not up to the task, one of the lord's soldiers does it. This right could be negotiated in exchange for a payment in kind, so it is often confused with the right of pardon.

- **Right of lodging:** The lord may compel any of his vassals to lodge him or anyone he indicates in their house, even if the vassal and his family have to sleep outdoors as a result.

- **Right of recruitment:** In times of war the feudal lord can claim one male per family to accompany him to battle, making him leave his family and belongings behind.

- **Monopoly right:** Mills, baking ovens, and sometimes smithies are owned by the feudal lord, and using them means paying an extra tax (in cash or in kind). In the case of mills, for example, the miller sets aside the feudal lord's a portion of the ground flour. Millers are not usually thin, and anyone who wants to understand, understands...

- **Right of a leg/Leg rights:** If a vassal or serf breeds an animal for their own consumption (usually, a pig) the feudal lord has the right to receive one of the animal's legs (hams). The right of the first night is often exchanged for the delivery of a ham or equivalent food stuffs, so over time the names ended up being confusing. In such cases, the lord steps over the girl, lying on the floor, thus relinquishing his rights over her.

Medieval Crops

The amount of land that each family works depends on two common factors: the type of crop planted (which depends on climate conditions) and the family's work potential. In rich, warm lands, well supplied with water, a few small orchards and garden plots produce an abundant harvest of fresh fruit and vegetables. While in more arid or colder areas the parcels of land are usually larger, a couple of hectares, as a crop-rotation system is used. The land is divided into three plots: the first is planted with wheat and rye; the second, beans and peas; and the third is allowed to lie fallow. The following year the crops are rotated: from wheat to beans to fallow and back to wheat.

It has already been said that the size of a parcel leased to the tenants, vassals or serfs depends on the working potential of the family; that is to say, the number of hands capable of working the land and whether or not they have draft animals (mules, oxen, or horses) to help the tillage work. A typical peasant family has between seven and twelve members, since in addition to the father, mother and children there may also be surviving grandparents, single uncles or aunts, a close

relative and one or several young men working for room and board. The vassals have an added problem, which is that in the first days of harvest the Lord usually asks them a few days of *corvee* to help the serfs of the land, who cultivate their land in exchange for almost nothing. An inopportune storm can destroy a crop that is ready to be harvested, because they had to put their lord's interests before their own.

Home

Living in a Castle

Twenty to thirty people live in an ordinary castle, neither too large nor too small (perhaps we should say tower instead of castle). Though of course, not all are men at arms or knights. In the most luxurious area, which is usually the highest and safest, the "Keep" or "central tower", lives the lord of the castle with his family, or if the castle is owned by another feudal lord, a *Castellan* runs it in his name. At the highest point on the tower the banners of the lord and his king wave proudly in the breeze.

Among the inhabitants of the castle are the servants: lady's maids, nannies for children—or wet nurses if they are not yet weaned—the cook and his assistants, stable-boys. And of course there are some professional soldiers in the castle. However, on the off-chance things go badly, everyone makes use of the implements of war and helps as best they can; even the women, who are not allowed to attack, but can defend themselves. And it is best for everyone to do help out, since most noblemen, if they are not at war or at the court of another nobleman or even the king, are away traveling, hunting or riding. One shouldn't lose the feel of having a horse between their legs, which, after all, is what separates nobles from commoners.

The ladies of the castle spend their days between embroidery and spinning wheels, and more than one has lost her sight from sewing in poor candle light or from what enters through the few meager windows. They also spend their the time having books read to them, although these are scarce and very expensive; a book of hours, an illuminated manuscript with beautiful illustrations, costs as much as a good horse; which can be worth, just to be clear, 10 or 20 head of cattle, depending on to their carriage and gait. Most nobles won't pay for such caprices. Therefore, if the master is not home, any minstrel, pilgrim or simple traveler is sure to find the castle doors open and the ladies anxious to hear songs, have romances recited, or simply to hear news and gossip from the outside world. One might think that, thanks to this, minstrels are set up for life, but that's not the way of things; never put two roosters in the same henhouse! If the lord returns and sniffs out that his better half is showing the minstrel too many kindnesses, or that she throws him too many sly little smiles, he'll act expeditiously. Dead dogs don't bite, he is the only one who takes his wife to the marriage bed, no one else. And that's the end of that!

That gigantic four-poster bed is possibly the largest piece of furniture in the whole castle, and the only one that fulfills a single function (well, two). The rest of the furniture, which are mostly chests, tables and seats, usually have double functions. The silk-lined leather chest can serve both as a table and as a seat. Benches become legs of a long table by putting a board on top. Stools and chairs take the improvised function of ladders or footstools, if you want to reach something placed too high or to rest your feet. There is little furniture, and it is moved continually. The "luxurious" area of the castle usually consists of two floors. On the upper floor is the lord and lady's chamber, called the great chamber. Connected to it is the servants' and children's room, and sometimes another used by a relative or guest. On the lower floor is the great hall where banquets are held and justice imparted, as appropriate; and the kitchens, cellars, sometimes a dungeon or cell, and the chapel. Other areas that are never missing in a castle, usually in buildings around the courtyard or bailey, are a the blacksmith's workshop, the stables, barracks for servants and soldiers, latrines, a small vegetable garden and an enclosure with some chickens and a goat, for fresh eggs and milk and an orchard; a cistern to collect rainwater and storerooms for peacetime tools (harnesses, trappings, farm equipment) or instruments of war, which are never discarded.

What is a normal medieval room like? Unless it is a main room, and has tapestries on the walls, mats on the floor and a good fireplace, they are usually bare spaces, lacking in everything, even furniture, and abundant in regard to discomforts: they are the most frequent drafty and damp; not to mention the rats, the "devil's little pups," to whose presence one must, perforce, become accustomed. They are dark, as the windows are long and narrow. They are called arrow slits, because they are the right size for a crossbowman to shoot his weapon with impunity against an aggressor.

Between Prayer and Labor

Behind the thick walls of a monastery there are different outbuildings. According to San Benito of Nursia (St. Benedict), the ideal monastery must have a library, refectory, guest quarters, vegetable garden, basilica and oratory. Not everyone honors this, of course.

The full working day of a monk begins at midnight, with the *Matins*, a ceremony in which the fifteen psalms are sung in chapel. The brothers are allowed to lie down again until 3 A.M., at which time the *Lauds* are recited, a series of songs of praise to the Lord. After the Lauds, the monks perform their ablutions at the fountain of the cloister, and then go to the Chapter Hall. There, the abbot or prior organizes the day's work, assigning the monks various chores. They work until prayers at *Prime* (6 A.M.), and at *Tierce* (9 A.M.)

the first mass of the day is celebrated. After that, there is an idle time that is usually dedicated to meditation in the cloister or the continuation of the assigned task if this is urgent, until *Sext* (midday) arrives, when the monks celebrate the second daily mass. Immediately after they eat in the refectory (common dining room) in silence, while one of the monks reads the Holy Scriptures or the Rules of the Order. After the meal there is a short rest period until *None* (3 P.M.) when the work is resumed until *Vespers* (6 P.M.) when the third mass of the day is celebrated. A frugal dinner is eaten in the refectory, after which they usually pray in the chapel until *Compline* (9 P.M.), when the monks can go to bed.

The main authority of a monastery is the abbot, who directs this small universe and makes important decisions, aided by Divine Revelation, the Rules of the Order and the prior, the second in command, and replaces the abbot when he can't perform his duties.

Other important positions in a monastery are the dean, in charge of economic affairs, and the cloistral, in charge of maintaining discipline and making sure the monks honor the order's rules.

The brothers are divided into monks and novices. The novices must spend a certain time before becoming monks. This period varies from one to four years, according to each order.

Except for the senior officers in the monastery, who sleep in individual cells, most monks sleep in common rooms, to avoid falling into temptation; or should the she-devils of lust attack them during the night in their dreams, stealing their seed to inseminate themselves with new demons. Some monks are aware of their weaknesses, and have their hands tied every night to avoid falling into the sin of Onan.

Furniture is scarce: tables and benches in the refectory, work chairs and lectern in the *scriptorium* and seats in the chapter hall. The monks own nothing, however rich their monastery may be. Apart from their bed and a small chest, where they keep an extra habit and their undergarments, they use no other furniture. Do they need more? In the officer's cells and in the guest quarters there is, besides the bed and chest, a chair, a table and a prie-dieu (kneeler) to use in private prayer.

The Large City house

With the exception of urban palaces (which have three floors, a stone façade with a wide portico, noble heraldry and hall, and sometimes a tower), urban buildings are all more or less the same: a ground floor with an upper floor and perhaps an attic; and all have a fairly similar exterior appearance. The most well-to-do have the whole building to themselves and usually reside on the upper floor; the ground floor is for animals and servants, as there is not that much of a difference between them. The poorest often share the house among several families, creating additional rooms with wooden partitions. These are the "tenements" that last well into the 19th century. In all the houses there is an inner courtyard with a small vegetable garden, a chicken run, a well, a cellar with wine press to make wine and an oven to bake bread. Many artisans work in their home, where they have their workshop. Merchants, on the other hand, usually set up their store in another place, or sell their merchandise in the square or in the streets on market day.

They all live together, mixed into the same neighborhood, rich and poor, farmers with craftsmen, sometimes even Christians with Jews or Muslims, although it is something that is totally against the laws of God, Allah and Jehovah.

The material used in the construction of the house depends on the wealth of its owner. Except in the palaces of the rich, stone is used only for foundations, the rest of the building is built with *adobe* (mud and straw bricks). Glass and window panes are only used in the residences of powerful or in cathedrals. Usually windows are closed with wooden shutters, which gives the interior of the house a dark and gloomy appearance; especially in winter, when they are most used, to prevent the cold from coming in. Wood is also used to make doors, windows and beams, and in the homes of the rich for the floors as well. The poor have to settle for packed clay on the ground floor.

Somewhat humbler buildings (at least in appearance) are those of the guild artisans which, though they are not as tall as others, at least only one family lives there and doesn't have to share it with anyone else. On the ground floor is the kitchen, where meals are cooked and eaten, and a workshop for trade work. The main entrance is in this room. At the back of the kitchen there is usually another door, which leads to an inner courtyard, which often serves as a vegetable garden. Living quarters are on the upper floor. There is usually a wine cellar in the basement and a granary on the roof.

Latrines, floor tiles, tapestries, increased use of stone in the building itself, fireplaces instead of braziers and glass window panes that replace wooden shutters are all luxury elements. In other words, a rich man's residence is warmer in winter and cooler in summer. With regards to furniture, it is often scarce for both the rich and the poor. Obviously, we find furniture essential for carrying out basic functions: eating and sleeping. This is solved with four principal pieces of furniture: beds, tables, chairs, and chests.

Beds are large, since up to six people sleep in them to better combat the cold. In the humble houses this furniture comes apart, made up of benches or tables with a straw-filled mattress and twill sheets. The rich have four-poster beds, feather mattresses and linen sheets, which don't fall short of those used by the nobles in their castles.

A table intended exclusively for eating is equally a sign of luxury. In the houses of the humble classes they are usually a wooden board placed on trestles, and are leaned against the wall to save space most of the time.

Seats are usually wooden benches. The use of cushions is required, to soften their hardness.

Chests fulfill the function of our current cabinets, which at that time are very rare. Everything is stored in chests: clothes, food, utensils, various tools, etc. Sometimes they are used

as seats; placing, once again, the worn but more comfortable cushions on top.

The Peasant's hut

A peasant's hovel is very simple and small. It usually measures between two and six varas long by two or three wide. The ceiling height is about 1.50 varas, sometimes a bit more, but usually not high enough for a tall man to stand up straight. Doors are even lower; maybe a vara high, more or less. One has to enter crouched, which is not a bad thing if those entering have the intention of looting, and those inside are prepared. The low ceiling helps keep the hut warm. Most of the time, animals and families live under the same roof, barely separated by a short barricade so that the animals don't put their noses in the stew. Thus, the animal body heat joins with that of the humans, which is always welcome. Outside, the "richer" peasants have a small fence enclosing a vegetable garden for their own personal use, where they grow leafy vegetables, beans and the few fruits that the climate allow them to grow. The house's furniture is, as could not be otherwise, very scarce. If the higher classes have little, are lower classes are going to have more? A clay pot, perhaps a bronze pan, wooden bowls, a board with trestles that serves as a table (the expression "set the table" has never had a better use). Some benches, little more than rough boards on stones or wooden legs to sit on, which are usually taken apart and propped up on the walls, as the small size of the hut prevents them being set up all day. They would clog everything up too much, and space is at a premium. Rough shelves or hooks on the walls are used for hanging clothes or tools. There are no beds to sleep in, only palettes, straw mattresses, or simply a pile of straw on the floor. The family often sleeps together, piled up on top of each other for warmth. Sometimes the married couple uses a curtain to get a little privacy, but it is not that frequent; it is more common to make use of the conjugal right squeezed together with others, which leaves the shepherd boys sharp as tacks and village girls shameless. A hole in the ceiling acts as a chimney, and a well-placed stones as the hearth where the cook fire is lit. Needless to say, the living space fills with smoke, but it is better than being cold. In addition, the smoke serves to reduce fleas and other pests; although peasants and animals are already familiar with them, they are thankful for any reduction in their population.

The huts of the poorest are made of adobe walls (which are, let's remember, nothing more than sun-dried dirt and mud reinforced with straw) and a straw roof, which, of course, is full of leaks when it rains. The floor is made of packed clay, carpeted with straw or green grass, depending on the season. Peasants with more resources make their houses of stone instead of adobe, and have several rooms instead of a single one, separating the stable and barn from the main room and the bedroom. But let's not fool ourselves, the roof usually remains straw, and leaks all the same... At most, a cot and a wool blanket make the biggest difference between the rich peasant and the poor serf.

Andalusian house

Houses in Andalusia are usually two stories, and it is difficult to tell from the façade if the person who lives there is rich or poor, since the Muslim goes about his private life indoors, and his public life outdoors, without mixing the two. The door is not a wide entryway, but a narrow door; the facade is unadorned and the windows are invariably on the upper story, never on the ground floor, and always covered with *aljimeces* (latticework), to better shelter themselves from overly curious eyes.

Things change once across the threshold, of course.

The houses of the rich and powerful are built around a central courtyard, like the ancient Roman villas. The different areas of the house are distributed around this patio, which may be square but is usually rectangular. Most of these patios are landscaped green spaces, with a beautiful pond, and a water fountain, more often than not, which helps to cool the environment. Women are barred from access to this patio, although we will talk about that later... All the windows on the ground floor (and many on the second story) face this inner courtyard. The door to the street does not look directly into the courtyard, but rather a sort of bending hallway to better preserve the intimacy of those inside the house. The upper floor is usually the *harén*, the women's area, which can only be accessed by relatives and very special friends. Great is the honor for a man to be given permission to enter the harén of another!

The houses of the poor are built around a courtyard, like the rich ones, but it is neither landscaped nor does it not have pond; at most, it has a cistern or a well, and be thankful for that much. Around it various families are crowded, one in each room or two. A family of six or eight members is usually packed into a space of about 50 square varas or less.

Both the rich and the poor have few furnishings. The first have round low tables for eating, chests to store different belongings, beds, and a raised platform with cushions where the lord of the house sits. The rest of the family sits on soft cushions on the floor. Another luxury of the rich is to cover the floor with carpets and walls with fine wool or silk cloth. The house of really well-to-do people has its own bathroom and a kind of central heating, of hot water that circulates through clay pipes built into the walls and floors.

The furnishings of the poor substitute the central heating for a baked-clay brazier, the carpets with mats, and the only cushion of the house is for the royal buttocks of the lord and owner. The rest sit directly on the floor at mealtimes. Needless to say, men eat first; the women afterwards, from what is leftover... However, taking into account that they are the ones that prepare the food, they have already put aside the pieces that they want.

Women are not supposed to go out into the patio, so as to not provoke a brawl between men upon seeing their neighbor's woman without their hijabs. In winter this is adhered to, but in summer a woman, although Andalusian and Muslim, does not stop being a woman, and let's see the man who

is valiant enough to tame her when she is wild. A good ruckus in the poor house is heard by all the different families in the patio (we could call it a barnyard) causing husbands to hide.

Jewish Housing

It has already been said that the space within a Jewry is scarce, so that the houses of the Jews, especially the houses of the poor, are quite small. The richest and most powerful Jews, who form a privileged caste thanks to their economic power and their influence with the kings, seek more space, living outside the Jewish quarter to everyone's scandal: they are the *Caballería*, *Benveniste*, *Santángel*, *Horabuena* or *Abarbanel*. They surround themselves with a small court of servants, clerks, sycophants, and relatives who are more parasitic than anything else, and live as if they were Christian nobles, have Muslim slaves and concubines, dress in luxurious clothes and adorn themselves with jewels, in spite of laws dictated by the Christian monarchs whom they serve as bankers, advisers or secretaries.

The rest of the Jews, both rich and poor, live in small houses, with strange architecture, trying to take advantage of each chink of the space, to the point that sometimes to enter one house you have to go through another, because some piece of the street was used to construct the house, or because the dwelling of one is over that of another and an exterior staircase was out of the question. Familiarity breeds affection; given the proximity, and the good neighborhood, what other remedy remains? For the family to have a garden or a private bathroom are unthinkable luxuries. In contrast, the poor are allowed to have tiny vegetable gardens, and sometimes a small chicken run, although however, what they produce must be for their own consumption or sold to the community itself. The artisans have their shops and workshops in the front of their houses, and live in the back, more crowded if possible, except when the store is closed and they can occupy that space for sleeping.

Marriage and Ties of Kinship

The Christian Family

Alfonso X, Ramon LLull and Pedro de Cuellar all thought that Marriage is the oldest of the sacraments, put into place by God in Paradise before Original Sin. Its main objective is to have children, who at first were to replace the angels lost after Lucifer's rebellion. After the expulsion from Paradise, however, marriage also fulfills the function of relieving lust, sown by the Devil. That since it is natural for man to sin with a woman, to at least do it legitimately.

Marriage can't take place if one or both spouses are unable to conceive children. Thus castrated men, boys under the age of fourteen or girls under twelve are not allowed to marry. Neither a can a crazy person, since both contracting parties must freely accept the sacramental commitment.

Marriage is negotiated between the parents or guardians of the spouses, or between the legal guardian of the couple and the interested party if he/she has reached economic stability and is already of age, something quite normal, since men usually marry in their twenties, while many women do so at twelve. Needless to say, this custom increases the number of widows. These, however, have to wait a year before remarrying, under penalty of losing the inheritance that corresponds to them from their previous husband.

The marriage ceremony is performed while the couple is in *ayunos* (fasting without breakfast), before noon and in public. The priest blesses the bride and groom while the witnesses suspend a veil over their heads. Then their genealogies are examined, to make sure that the bride and groom are not relatives and fall into incest. The marriage oath is very simple: "I take you as husband/wife" or "With this ring I marry you and with my body I honor you". The exchange of rings signifies an exchange of promises. Parents have the right to disinherit their children if they marry without their permission. There are arranged marriages, especially between the noble or powerful houses, from the bride and groom's childhood, as a sign of friendship between the families.

Wedding parties usually last three days: Sunday, Monday and Tuesday, plus another Sunday that is called "the wedding ceremony". Families and guests bring traditional food as gifts: hens, mutton or beef, jerky, cakes, fruits, and wine. The bride contributes her dowry, the amount of which depends directly on the family patrimony. A woman without a dowry finds it difficult to get married, so many poor girls have to resort to prostitution to get enough. The husband is usually granted legal permission to use this dowry, but the owner and administrator is the woman, so in case the marriage is annulled she can recover it.

According to the *Partidas* of Alfonso X, the marriage is annulled if the woman practices adultery with another man. However, if the husband commits adultery in turn, both sins counteract one another, leaving everything as if nothing had happened; he is just as sinful as she is.

According to the *Fueros Castellanos*, a man has the right to kill his wife if she is caught in the act with another man, as long as he kills the lover at the same time. The husband's right of revenge is only recognized if it is exercised over both. Killing only one of them is considered murder. If the husband does not denounce his wife (because he is consenting or because he is absent), any one of the family can do it, provided he is male; a father, brother or uncle, because her dishonor defiles his whole lineage. The "guilty" woman may be freed from

punishment (which is usually death, or entering a cloistered monastery for life if they are noble) if the offense was committed five years or more before, and they have maintained chaste conduct ever since. Also, and it is a curious thing, if it is proven that she has been forced to commit adultery by her husband, who acted as pimp, the death penalty is applied to him, not her.

A woman can never refuse to have sex with her husband, unless he wants to take her in an abnormal or unusual way. The act of sodomy is considered especially sinful, and especially if it is done to a woman, since this act is considered a mockery of God, and therefore praise for the Devil. Sodomites are often burned alive after being castrated. Those who were raped (for obvious reasons) and those under the age of 14 are forgiven if they were "passive" and not active (and do not make me explain this in more detail), as it is understood that they were confused and did not know what was being done to them.

A marriage can be annulled if the man accuses his wife of witchcraft, or if it is proven that he has forced his wife to "perform acts against nature" (as described above, and with the consequences that this entails) . It can also be annulled if it has not been consummated, either because the couple has decided to live a chaste life without making use of the marriage rights, or because his "manhood is too large" or she is "too narrow", making consummation impossible. However, if the man or woman decides to remarry, the ex-spouse and his/her new partner must show their private parts to the same ecclesiastic court which granted the annulment: if the size of the new partner's member is similar to that of the previous spouse not only does it prohibit the marriage but rescinds the annulment, reinstating the previous marriage under law, without possibility of appeal.

The family structure is not limited to the nuclear family (spouses and children) but includes unmarried close relatives, parents or grandparents, widows, orphans, nephews and maybe even a distant relative or a the husband's bastard son. Among commoners, they are more hands for work; among nobles, a group of loyal people in whom they can trust. In one way or another, these are times when a large family is a good thing. Needless to say, all are under the control of the head of the family, to whom they owe obedience and loyalty.

Except in the case of very rich and powerful families, all the family members usually live under the same roof and sometimes even share the same bed. As this may attract the Devil's lust and provoke unnatural, incestuous acts, the Church insists there not be so much mixing in beds. But what the clergy says is one thing and the cold and economic situation of the family quite another.

If, in spite of this, the daughters turn out to be whores, it is the father's responsibility, if not in the eyes of men, then before God; since it is his duty to teach them to be chaste and modest.

Life expectancy is around 30 years of age, with the average longevity between 30 and 40 years for women and around 45 years for men. The majority of female deaths occur between the ages of 18 to 29 due to puerperal fever or difficult childbirth. The birth rate is very high, but families only have (on average) three or four children who reach adulthood.

Barraganas and Bastards

The *barragana* is not a prostitute, but a woman who is an *amancebada*, or concubine; that is, a woman who lives with a man without being married to him. Perhaps he is in another land and, being without his wife, does not want to fall into the sin of bigamy, which is punishable by death, preferring that of lust. Or simply because she is a lowborn woman and the noble does not want to dirty his coat of arms through legal union with her. However, barraganas have certain rights: unlike common whores, if they are raped, they can denounce it and the abuser is punished with the same punishment as when forcibly lying with another man's maid: he must pay a fine to her lord and master. Then, he will decide how to compensate the barragana or the maid.

Needless to say, children born out of wedlock are bastards. Being a bastard is no trifling matter since, being the product of sin, they are considered to be full of vice. According to Eximenis, bastards are incapable of any legitimate act and, therefore, shouldn't become ecclesiastics or occupy important positions. Among their many vices the most notorious three are: Pride (since they believe they are the same as legitimate children, which they are not), Falsehood (because before so much contempt they deny their condition and try to hide it) and Lust, that being children of the Original Sin they return to it whenever they can... As we already know: in sin we are born, and sin dooms us to die; but as a dog returns to his own vomit, we return to sin every chance we get.

According to the *Partidas* of Alfonso the Wise, illegitimate children are classified as follows:

- **Natural:** Recognized bastards, children of a barragana or concubine, whose paternity has been admitted by the father.
- **Fornecidos:** Sons of adultery, or an incestuous relationship between relatives. The children of the nuns are also known by this name.
- **Espúreos:** Children of a concubine, whose paternity has not been admitted by the alleged father.
- **Manssurs:** Sons of prostitutes.
- **Notos:** Sons of adultery, but raised by the cuckolded husband as if they were his children.

The Muslim Asabiyya

Among Muslims, a man may legally have up to four wives, in addition to concubines. Marriage is legal from the time the woman enters puberty, and is agreed upon between the future husband (or the husband's father) and the father or legal guardian of the girl. The marriage of a Muslim man to a *dhimmi* (infidel) is permitted, but not dhimmi to a Muslim woman.

The husband is the absolute head of the family, since by being a man he is a superior being. Their legal wives must remain in the house and, if they leave, cover their faces with a veil. On the contrary, concubines can't be veiled, and in general enjoy more freedom than wives.

When a baby is born, they place amulets on its neck so that evil spirits don't harm it, until they are given names and become part of the community on the seventh day of their lives. Boy children remain with their mothers until the age of seven, at which time they are circumcised and come under the direct tutelage of their fathers. They escape paternal authority once they are married, at which time they will start a new family. As for the girls, they remain with the other women until they get married, and then depend on their husbands.

A married woman can only show her face to her husband, close relatives (parents, children) and other women. She is completely subject to the authority of her husband and can only go out accompanied by him, or a servant or slave if she is going to market, or with other women if she is going to the public baths or to the mosque to pray in the place reserved for women. But among so much stick, there is a carrot: they can apply for a divorce if they prove that their husband treats them badly or ignores them, preferring the company of concubines or other wives. Although it is true that Islam accepts up to four legitimate wives, it is also true that one must be able to attend to all four's needs in the marriage bed, not all at the same time or on the same night, but on a regular basis, unless they are too old for such needs.

The Jewish *Mishpajá*

For the Hebrews, marriage is one of the most important institutions, to the extent that unmarried men and women receive the nickname of *plag gufa* (literally, "half a body"). Marriage is usually monogamous, by tradition rather than by law. In fact, those who take concubines or a second wife are considered sinners by the community; and remember that, for Jews, community is everything. It is also frowned upon for a couple not to bear children. The ideal is to have at least two: a boy and a girl. Since they can't proselytize their faith, or marry non-Jews, it is a way to maintain numbers and prevent the extinction of the Chosen People.

Marriage between uncle and niece, or between first cousins, is not considered incest. Although the unions between siblings, a son and his mother or his father's widow, are prohibited. Neither can they marry grandson with his grandmother, nor grandfather with his grandson's widow. The

same prohibitions are given in case of exchanging the genders in the same cases (daughter and father, stepdaughter and widower of the mother, etc.). Mixed marriages, with people of another religion, are forbidden, as has been previously stated. The fruit of that union, if any, is considered a manssur in the eyes of the Jewish community, just as if it were a child born out of wedlock.

The *kiduchin* (wedding) itself is a very simple ceremony: the bride and groom exchange rings and utter solemn vows of love in the presence of two witnesses. But after that, the bride returns home to her parents: she is legally married, but her husband must buy her with the *ketubbah* (nuptial contract), which is negotiated with the girl's father. That document specifies the duties of both spouses in writing, specifies that both agree on their union, that it is neither forced nor obligated, and sets the amount that the husband has to pay the woman in case he divorces her. This same amount will have to be paid by the husband's family if the wife is left a widow.

This document is read in the nuptial ceremony, the definitive one. To be valid, there must be no fewer than ten male witnesses.

The husband can repudiate his wife (without paying the *ketubbah*) if she shows a lascivious behavior (not covering her head in public, leaving the windows open so that the passers-by can see in from the street, being courted by other men or simply flirting with them) or if she abjures the True Faith. In these cases he doesn't have to pay the *ketubbah*. He can divorce her if she does not give him children or she do not satisfy him, or he finds her "slothful and slovenly." A repudiated or divorced Jewish woman does not have an easy life. Her family rejects her, and she has to get by on her own, as best she can. Ironically, they are the women with the greatest freedom within the Jewish community, since they are not dependent on any man, be it a husband or a relative. Needless to say, a woman can't file for divorce.

If a man dies without children, his brother (if he has one) will sleep with the widow until he leaves her pregnant. That son is considered his deceased brother's son, not his own.

Male children receive their name at the circumcision ceremony; girls a week after birth. Parents are required to teach the basic notions of the Torah to their children and to seek a husband for their daughters. In turn, their offspring must honor and respect them, never contradict them, or interrupt them when they speak. They also have to take care of them when they are old, work for them and even support them if necessary.

The Women of the Middle Ages

Women in Society

During the Middle Ages women swim between two currents. In some countries they can rule, as queen or regent; in others they can't inherit, and are always dependent on a man. In some municipal charters a woman's active contribution to the defense of the city is accepted, even armed if necessary, although all agree on not allowing them to make incursions into enemy territories. In some places, they are even accepted in the guilds—though as second-class workers, of course. In others, they are confined to what are considered "womanly occupations" and move from the guardianship of the father to that of the husband or male relative, or to that of God, if they enter into religion. Marriage alone dignifies women in part, since it allows them to bring children into the world, which is their function and their penitence. "*In sorrow shall thou bring forth children*," it is said in Genesis, as well as "*be fruitful and multiply*." Once married, a woman finds her place in the world, so it is normal for young women, from the age of twelve, to be married with men ten or fifteen years older than themselves.

The Ideal Woman

A cultured woman with concerns other than caring for the house and her children is considered undesirable, abnormal and not very feminine (not to mention, in addition, if she is not married and wants to exercise sexual freedom, men are fully capable of naming her witch or possessed and making a nice bonfire out of her). On the contrary, the woman who is dedicated to motherhood, to pleasing her husband and to taking care of the house is the ideal woman, a follower of the Virgin Mary's example of virtue. She must also be devout, because if she obeys God she will obey her husband; tolerant and sensitive; blind when it suits to her husband's dallying with others—it is already known that is not a sin, but an excess of manliness, that her husband has other lovers, permanent or casual. And, of course, she should never enjoy sex, but submit herself with repugnance.

Women and Work

Leaving out the womanly profession par excellence (which is not vanity, as it is the oldest trade in the world) it has already been said that in each village makes stew differently; so there are places where we find women who work as barbers , surgeons and tooth-pullers, as if they were men. You can find women who work leather and hides, making gloves, shoes and hats; and even women who work in metal, both cold iron, with which knives and horseshoes are made, and precious and delicate metal, as silversmiths and gold engravers. But they are usually daughters of artisans who, living in a secluded place where it is not easy to find an apprentice and having no male child to teach the trade, must resort to the lesser evil of teaching their daughter so they can support them, laying aside her marriage, since as has already been said that a woman who thinks on her own is not desirable.

The only trades in which women are accepted as "natural" workers are those in which silk is worked and brocades and other embroidery is done, where soft hands and delicate fingers are needed. We are talking about the city, of course. In the field, a woman works as much or more than a man, and if the ox is sick and the plow is to be pulled, it is better the woman do it instead of the cow; the cow at least gives milk, while if the woman works herself into exhaustion it is not such a great loss...

The Sins of the Flesh

Sex, That Dirty, Sinful Horrendous Thing

It is a well-known fact that women (at least decent women) do not experience sexual pleasure, and that the genital orifice, which shouldn't be seen or touched, is dark and dirty (and I am not surprised that the grandmother that endorses this can claim that her husband has never seen her naked. As someone once said: "Decent women do not have legs").

Needless to say, the Church (to the outside world, at least) encourages and approves of that theory. It is well known that Joseph and the Virgin Mary never performed the sexual act, a sign of universal sin, and therefore it requires chastity and celibacy among their own (although it has already been seen saying is one thing, and doing is another...). In short: pleasurable sex is something that deteriorates one and the body is better off with penance, fasting and sacrifice (and we have also spoken of fat clergy). Therefore, and because in the lands of the crown of Aragón the Inquisition is at work during these times, we will speak from now on of *love* when we mean sex...

Conjugal Love

As San Pablo (St. Paul), so misogynistic in some things, said: "*better to marry than to burn.*" Faced with man's natural need to satiate his animal lust, the Almighty God has arranged the sacrament of marriage, so that honest copulation can take place. Needless to say, the goal is not pleasure but procreation, so the carnal relationship is blander than a unseasoned leek stew: in bed, spouses avoid any kind of caresses and kisses, tender words, or foreplay in the marriage. They do not even talk, and they will do their copulation ceremoniously. A carnal relationship without "overflowing", absolutely faithful and disinterested.

Courtly Love and Love in the Court

So-called "courtly love" proliferates in the palaces of the powerful; an absolutely platonic love (at least in theory) in which the gallant knight—who has neither enchanted castles nor dragons to defeat, like in romances of chivalry—has to content himself with the ladies, as they are part of the real world. Married or single, it's all the same; he courts her with serenades under their windows, gives her expensive gifts or bloody war trophies, requests dances from her, or this or that garment to carry in tournaments and battles. Needless to say, courtly love should only be practiced with ladies of the highest rank who know how to appreciate it: peasants, the medieval matters of love say, can be raped directly, which is the only thing they understand.

The so-called "Courts of Love" are a very common game between idle court ladies; women's courts, whether single or married, which put the relationship of a particular couple to judgment, whether the platonic relationship between a lady and her knight or that between spouses. Although a private game, verdicts are public and often cruel. The rules are not complicated: the first rule of love is generosity, both moral and spiritual as well as material. The second is that there is no love without jealousy, nor jealousy without love: the man who is not jealous does not love his wife. Other rules are that you can't have two loves; love grows or diminishes but never stays stable; an easy love is frowned upon, a difficult one has more value, because the woman is like an impregnable fortress that has to be conquered.

Why should a gentleman, a warrior, of violent nature because violence is his trade, willingly entertain himself with such games? If she is a single lady, perhaps the ultimate purpose of the courtship is marriage. If the woman is married, we go straight to seduction. In one way or another, the gifts demanded of the lady are more practical, less mystical and more carnal, and therefore it is advisable to discuss them.

Extramarital Love

The sages and ancient Greeks said love is misfortune sent by the gods (there they were wrong, it was not the gods, but Satan). Desire, unbridled passion, is an impulse seldom shown in the marital world, since, after all, it has been sanctified by God. That kind of love is often destructive, amoral and, of course, sinful. In fact, every widow found to have a lover loses her inheritance. A girl who surrenders her virginity before being betrothed has to enter a convent or become a prostitute. A married woman can be repudiated by her husband, although it is better if he kills her in the act (we will speak about this in the section on crimes). Obviously, the clearest way to discover adultery is if the woman becomes pregnant in the absence of her husband. To prevent this, there are rudimentary condoms made from pig gut, sodomy and the honorable retreat (the famous pull out or dismount games, and do not ask me for further explanations). If things get

worse, there are herbal concoctions made of *Ruta* or black Henbane, which cause heavy bleeding and abortion. But you have to be careful: the mother's life can depart along with that of the unwanted child.

How to seduce a lady? The easiest thing is to go and prowl around the church doors, where every good lady must go. Then, get in favor with the *duenna* (chaperone) who accompanies her like Cerberus, or resort to a *alcahueta* (go-between), who goes to the beloved's house, gains her trust and argues for the forbidden love on behalf of the third party. Once consummated, it is common for the don Juan to forget the lady; once this fortress has been conquered, one must lay siege the next. Even then the alcahueta will reap benefits, as a repairer of broken hymens, and to this must also be added the fabrication of potions that will make the beloved return passionately to the lady, or even render him impotent in revenge for his perfidy. Hell hath no fury like a woman scorned...

Prostitutes

When there are no maidens to seduce, no peasants to rape, and one has tired of their better half... Who do they go to if not the oldest professionals in the world? There are all types: from ladies who live in palaces, beautiful educated ladies with whom it costs a small fortune to spend a night; to lowborn or worse whores: day laborers and commoners who open their legs for a little food with which to feed their families or themselves, as a supplement to their jobs as maid, peasant or mother. Between one or the other, those who offer themselves at fairs, markets and taverns, those that travel in red-painted wagons from town to town, or those who are lodged in a *mancebía* (brothel), where they can comfortably receive customers. Those customers receive pleasure, and often a dose of venereal disease; where so many have been, it is doubtful that none left anything behind.

Food

The Table in the House of the Powerful

The Christian drink of the Middle Ages is wine, and it could not be otherwise; after all, it is the blood of the Son of God. Usually it is rough and slightly vinegary, so it is consumed quickly and in abundance, for how quickly it goes bad! Of course, if that happens, it can be boiled with honey and spices (nutmeg, clove, cinnamon), creating the famous Hypocras, with the spices disguising the bad taste. It is a well-known fact that cold wine is bad for one's health, so it is mixed with hot water or, even better, a red hot iron is applied before serving. Vinagrillo is drunk on marches and to quench thirst, which just water with a bit of vinegar; it is also healthful, for it is another well-known fact that water is not healthy, neither on the inside or the outside (joking aside, they were right to some degree; with so much fecal waste, drinking from a river or a fountain was just going begging to get a case of typhus).

Many of the most illustrious noble families display, with as much or more pride as if it were a serpent or a dragon, one or more cauldrons on their heraldic arms. We are talking about the Laras, the Manriques, the Guzmans; not the third rate children of some has-been. The reason is very simple: they are immodestly saying that those in their houses eat well. That is no trifling matter (and will be more important in the Golden Age, but that is another story). Into these venerable, heraldic pots the meat at hand is thrown, whether from the barnyard or hunting: from the blessed pig to mutton, hen, deer, boar, and bear. Many of these meats (especially the latter) are so tough that they have to be boiled to soften them first, then roasted; with lard, of course, as oil is a holy thing reserved for sacred oils, the kitchen of Lent (those forty days a year in which you can't eat meat) or on raw food as a seasoning, treating it like the liquid gold that it is. The broth left after the meat has been boiled is not thrown out, but serves as a base to make soups and stews.

In a proper meal, as expected by God and the canons, fresh fruit such as grapes or apples is served first, to temper the stomach and prepare it for collation. Then the blessed pot arrives. The broth is served in deep bowls, smeared inside with garlic; and piles of slices of wheat or rye bread, which when dipped in the broth, is the best way to eat it for those who do not have good teeth (which are the majority). The broth itself is sipped; a wooden spoon is used to eat the solid pieces. Roasted meat is served in slices on unleavened bread, which serves as the dish and soaks up the juices. The servants fight over such tasty leftovers—though if the house is so rich that even the servants are well served, they are given as alms to the destitute. Those who can afford it don't live only on roasted meat, they also stew it, with delicacies that come from the south, the land of the Moor, or from the north and east, from the most refined French and Italian regions. Acidic sauces are served with the meats: vinegar flavored with parsley, bay leaves, rose water and honey are the most common, leaving aside those households that are limited to the always-handy lemon juice. Whatever the liquid, it is thickened with boiled liver and egg yolk, toasted almonds and fine wheat flour. All well mashed and mixed together to create a concoction that is poured over the meat, to the delight of those who indulge in the sin of gluttony; and to the disgust of the stout-hearted, who consider such additives a foolish form of spoiling the meat. More than not, however, the meat has gone a bit off, and such sauces (or not so bland spices, which are used and abused in abundance) serve to disguise the food's slightly rotten flavor. The wise

reader will notice that we have said little about vegetables in this section on nobles' food; that is because the greens that grow in the earth are without nutritional substance, suitable only for animals and peasants—which, at the end of the day, differ little from each other.

The Food of the Poor

The humble must be satisfied with porridge and flour cakes. The flour is usually rye, barley, millet or sometimes oats. Normally, a mixture of all these, ground using two stones, as in the times of the pagans; because if it is carried to the mill it is required to pay the feudal lord's taxes. The result is a coarse, rough flour, which makes a hard black bread and a porridge that is more like a paste. They are as fond of stews, or maybe even more so, than their masters, but what they throw in their pot it is quite different: vegetable stew is usually consumed lentils, beans, peas, or beans accompanied with cadros, borage, mallows or nettles. When there is meat, it is usually mule, otter, hedgehog, badger, cat, dog, a rabbit caught with a snare trap, or anything that flies can be caught: heron, swallow, swift, rook, sparrow... as well as all that crawls: lizards and snakes—but not toads, which are things of the Devil (and they are venomous). The saying "what doesn't kill you only makes you stronger" has never been more liberally applied. Garlic and some wild grass are used as spices, everything else is a matter for rich or the Moors.

Amongst the Muslims

As everyone knows, the Koran forbids pork and comforting wine (well, more literally, fermentation of the grape or grain). For this reason, aniseed spirits such as *arak* are drunk, which are considered digestive and therefore are sold in the apothecary, not in the *bodega* (shop). We must not forget that the still used to distill spirits is an Arab invention... People more respectful of the sacred law drink *rubb* (from which comes the word "syrup"), a drink made by cooking unfermented grape juice. It can be drunk alone (it is very refreshing drunk cold), or it can be used as a base for other drinks. A special class of rubb is unfermented grapes boiled with honey, flour, ground almonds, and lemon and orange peels. The result is a sweet syrup, which goes well with certain Andalusian dishes that we will talk about later. Those who prefer to use rubb to hide alcoholic beverages consume *jamguri*, which is rubb flavored with spices and mustard (if you want it salty) or cinnamon, orange and anise. Goat and camel milk are considered very suitable for the sick and for children. Less healthy (and cheaper) is the milk of sheep and cow. Other, humbler, but no less popular, drinks are almond or hazelnut milk, or simply water, perfumed with orange blossom or lemon.

Andalusian cuisine prefers to use honey instead of salt: a dish as simple as baked lamb or sheep is prepared by rubbing the meat well with a mixture of oil, honey, chopped almonds and spices. More elaborate dishes are cooked, for example, *jamalí;* lamb cut into pieces the size of a walnut, marinated in oil, vinegar, cumin, coriander and pepper, simmered with mashed almonds and, shortly before removing it from the fire, sprinkled with cinnamon, saffron and a couple of beaten eggs to thicken the sauce. Chicken (and any bird) is cooked with a sour apple syrup, spiced with honey, cinnamon and ginger. Another way to prepare it is to boil it with in water and vinegar, then serve it covered with onions, a minced meat with spices and honey, sometimes even filled with chestnut puree. Goat is boiled and presented in a similar way.

For a more modest meal, many sheep and mutton stews are consumed, as spiced or more so; spices are relatively cheap for the Andalusians, since trade with the East is open and prosperous. Pepper, clove and saffron are the cheapest and, therefore, the most used. Others have prices that their mere presence in a stew denotes the economic power of the host: a kilo of ground nutmeg is worth the same in trade as three sheep or an ox.

The poor eat in the street, like the ancient Romans, or buy cooked food to take home. The reason is also of Roman origin: there are no kitchens in poor Andalusian houses, nor permission to make a fire, as a fire prevention measure. Little food stands, ancestors of the still-praised *bodegones de puntapié* (cheap food hawker stands that could be quickly disassembled to avoid inspections) of the Golden Age, are usually found in the marketplace, but really can be found on any corner, especially if it is a busy street. There one can buy soup, simple stews like the popular *harisa* (chopped meat and wheat stew, with butter sauce thickened with flour) or the very cheap *sajina* (vegetable stew, usually spinach, thistles, borage... whatever was available) , Roasted lamb's heads, skewered entrails or discarded meats (the "Shish Kebab", which is still consumed with delight), innards (today what we call tripe, but the recipe has not changed), *asfida* (meatballs), *mirgas* (which are sausages spiced to disguise the poor quality of the meat), *almojábanas* (cheese cakes), fritters with honey, etc. All prepared (or reheated) at the moment, in view of the client. Even though they are cheap, spices are not available to the poor, who have to season their dishes with garlic, laurel, parsley, fennel, peppermint, thyme, rosemary or local saffron.

Amongst the Jews

The murderers of Christ can drink wine, but they can't eat pig, rabbit, octopus, squid, or shellfish. They bleed the meat before cooking it, but otherwise they have no qualms in making excellent roasts that a Christian would envy (those that can afford it). They consume a kind of stew called *adafina*, which the humble make with the meats they can afford and the rich from kid, chicken or veal (more often than not, several meats mixed together). The meat is cooked for no less than four hours, and garnished with chickpeas, beans, vegetables, peppers, onions, dates or plums (according to the recipe, each master chef has their own booklet). All this is seasoned with good aromatic herbs and saffron. It is accompanied by a good braided bread, of a characteristic tan color, made of wheat flour baked with oil and poppy seeds, which can be salty or sweet. Other typical Jewish dishes are *haraveuelas* (spiced beef pie), *idish* (stuffed fish), *huevos jaminados* (eggs cooked with oil and onion skins) and "Haman's pockets", triangular sweet cakes.

Medicine and Surgery

The Science of Hippocrates and Galen

Christian Medical theory follows the principles of Hippocrates (5th century BC), called the Father of Medicine and of Galen (born in Pergamon in the 2nd century), who is considered the heir of the former's knowledge. For both, the body was a balanced set of humors and fluids. In particular, there are four humors that are associated with the four elements: phlegm (water), yellow bile (fire), black bile (earth), and blood (air). The imbalance or corruption of these fluids causes disease. This can be treated until what is called "the critical point" or "crisis" is reached, when the disease wins out over the body and reaches an irreversible point, where there is nothing more that can be done. It goes without saying that the theories of both sages are not the basis of modern medicine, but throughout the Middle Ages and much of the Renaissance they were considered best practices in healing, to such an extent that anyone who proposed new alternatives was scorned. To cite an example: the dissection of human bodies was not practiced (apart from it being forbidden to touch the insides of the dead by Christianity) because it was unnecessary: Galen had said that man's innards were the same as a pig's, so if one studied the pig's they knew that of a human being (but the pig has no appendix, so the poor wretches who suffered with appendicitis—sorry, "Cramp colic"—died from it). Another of Hippocrates' great errors was considering the pus from wounds as something good, because it meant that the body was expelling the bad humors... and thus they became gangrenous.

Disease Diagnosis

The patient's tongue is carefully examined in order to determine the illness that a patient suffers (basically, what humor or fluid has been corrupted or unbalanced), indicating to the doctor the state of the "inner chamber" (digestive tract and liver). Palpations of the belly search for hardness (in the intestines excess black bile); to determine if there is an excess of yellow bile (i.e., if there is fever) by placing the palm of the hand on the chest over the heart, which is the body's boiler and vital heat center. The ear is placed on the chest to listen to the heartbeat, which, if it is too fast means there is excess blood. Other elements that the doctor can use to study the patient are to examine their senses (sight, taste, touch, smell, and hearing) and their bodily secretions: spit, vomit, feces, sweat and especially their urine. Doctors can deduce the disease that the patient suffers and its correct treatment through examining just their urine: analyzing its color, smell, shine, sediment, transparency and even (do not be scared) its taste.

Treatment

Once the humor that is corrupted or in excess in the patient is found, they proceed to removing it:

- Excess phlegm (water): Colds, diarrhea, or an excess of sweat. The patient is given a good emetic, to expel all the corrupted phlegm.
- Excess of yellow bile (fire): Fever, delusions. The patient is carefully subjected to temperate baths, which is a treatment, like bleeding, that can kill them.
- Excess black bile (earth): Constipation, pains in the stomach or liver, bad breath. Nothing that a good enema or purgative can't cure.
- Excess blood (air): Headaches, nerves, very fast heartbeat. Leeches are used, or a barber surgeon asked to perform a bleeding. We'll talk about that in a moment...

Convalescence

The patient must be placed in a closed room, because infectious miasmas are transmitted through fresh air. But neither is it good that the room is so dark that they have to be lit with candles, since it is well known that Death stalks the shadows. The patient should be in a state of almost complete repose, because fatiguing oneself while sick can lead to death (that includes practicing sex, unfortunately), and eating a "healthy" diet: chicken, eggs, mutton, free range birds, prunes and raisins, and good wine to drink, though watered somewhat.

A New Disease: The Plague

All these theories and practices get shot to hell when, in 1348, the Black Death arrives in Europe. In December of the previous year, three merchants ships arrived at the port of Messina, in Sicily. In their hold they brought the black rat from Asia Minor. The infected rat carries fleas that, in contact with human beings, transmit the disease that the rats have already spread through the Orient to Constantinople, where these ships came from. The following year is the year of the plague. It advances through Italy, Spain, France, Germany, England and Scandinavia. It is only stopped by the eternal cold of the Russian steppes, almost at the gates of Moscow. In 1348 it kills 70,000 people in Florence, two thirds of the population. In Valencia, the most affected Spanish city, 20,000 people perish in three months. Barcelona is little more fortunate, losing two thirds of its population, about 24,000 people. In total, between 1348 and 1361, the Black Death in Western Europe totaled 25 million dead, one third of the continent's population, with no concern for age, social status, wealth or creed. The Jews are quickly accused of spreading the disease by poisoning wells, and crazy mobs assault the Jewish quarters (as is the case in Barcelona) massacring all those they find in their path.

Symptoms of the plague-ridden are high fevers, accompanied by foul-smelling sweat (which gives the disease its name *Peste*, Plague) as well as the appearance of raven-hued buboes under the armpits or on the neck (which gives it the name *Negro*, Black). The disease is transmitted by contact with an infected person's blood, through the bite of a flea that has previously bitten an infected or by air, through sputum or saliva which is always expelled with the breath in minute quantities. Drinking from the same cup, eating from the same pot, sharing the bed, and other typical Middle Ages activities only spread the disease.

Doctors do what they can before this new disease, which is not much: they protect themselves with long coats, gloves and shoes with thick soles, to escape the "pestiferous vapors" that, according to some, are the cause of the epidemic, which arises from the ground or stagnant water. Many cover their faces with beak-shaped masks, containing scented herbs to avoid smelling the emanations of the sick. The ill are kept away from the healthy, as is done with lepers, and are confined in closed, unventilated rooms, so that the evil miasmas do not spread abroad, there they try to fight against the pestilence's vapors by burning incense. Sometimes they are bled, and this occasionally saves them, because the only effective remedy against such a terrible disease is to squeeze the buboes to remove the contaminated blood from the body and to prevent it from infecting it.

Barber-Surgeons and Tooth-Pullers

Hippocrates and Galen were very clear that it was not the physician's job to "wound" the sick. That is to say, they were expressly prohibited from performing surgical operations. For this there are the surgeons, barbers and tooth-pullers, all three names are one, since they comprise different functions of the same profession. Of course, Hippocrates had the delicacy of designing the so-called "Hippocratic bench", using a traction system that pulled the broken bones so as to fit them back into place and allow them to mend correctly. His invention soon found other applications, in particular in the field of torture, giving rise to the infamous rack, which dislocates the bones of whoever is comfortably seated in it.

The most practiced operations are:

- **Rotten teeth:** After cutting the hair and nails of their clients, dentistry was the practice most commonly carried out by barber-surgeons. It is a well-known fact when a tooth is rotten it changes color and causes swelling around it, sometimes with festering pus. It then has to be extracted by levering it out with a spatula or by pulling it out with pliers. Sometimes the tooth-puller discovers the evil in time by noting that there is a hole in the tooth: he can then try to save the tooth by scraping it out or by filling it in with tallow, although these measures only delay the inevitable Tooth loss. They say that God in his infinite wisdom, plans for teeth to fall out, to force a softer diet, since age prevents the use of force, which must be fed with meat and other healthy and "energetic" foods.
- **Wounds:** Wounds are washed with wine or vinegar in most cases, to improve healing (we are talking about the Christians; not barbarians or pagans). If they are deep, they are cauterized with a red hot iron.
- **Fractures:** Not everyone can use the expensive bench designed by Hippocrates. Surgeons often try to reset the broken arm or leg in more or less in the position they should be, then immobilizing it with a strong bandage, sometimes reinforced with branches. They can use strips of wet, untanned leather smeared with resin, which leaves the whole thing hard as stone once it dries. The limb stays immobilized for forty days, which allows time for it to heal. Then the bandages are removed. It is normal to have strange lumps around the fracture, and it is not uncommon for the patient to never recover full mobility of the affected arm or leg. But still, keeping it is not to be scoffed at...
- **Amputations:** It is very common practice in war, when a wound becomes infected and rot begins to corrode the limb. As the Scriptures say: it is better to be lame in Heaven than whole in Hell. The flesh of the limb in question is cut away and the bone is sawn though with a tool that is very similar to that used by carpenters. Then the flesh is replaced over the cut bone and cauterized with boiling tar, to "facilitate" the healing process. Some surgeons like to make the patient drink the cooked juice of different plants, such as the henbane, opium or hemlock, but they are pagan practices and stink of witchcraft. A true Christian will only use wine as a sedative to numb his pains.
- **Trepanations:** The skull can be opened for several reasons; madness being the principle one. This, as everyone knows, can be caused by an excess of blood in a particular area or by the so-called "stone of madness". The patient's skull is opened with a hammer and chisel, around the area in which the barber surgeon believes that evil might nest. It is dangerous operation, and rare is the patient that comes out alive. But hey; better dead than crazy...
- **Removal of Penile Calluses:** A disease with which God punishes only men. There are many who say that it is due to the over-fornication practiced by the one who suffers. The patient, however much he tries, can't urinate, or he does so infrequently, despite the great desire he has to do it. The surgeon inserts a small tube through the urethra until the obstruction is found, and then introduces acids to dissolve it. Sometimes, these types of treatments lead to castration, but in the end it is healed; dead dogs don't bite.

Caring for the Body, the Soul's Vessel

It is reprehensible to devote too much time to the care of the body, since it can cause uncontrollable passions that can cause one to lose one's honor and soul. On the contrary, fasting, penance, and physical mortification (through spiked belts,

self-flagellation, and other such torments) are well received. Nevertheless, a saintly man like San Jerónimo (St. Jerome) does not hesitate to give women advice on cleanness: Wash hands, arms, and face every morning; take care of nails and teeth through urine rinses; avoid wetting the head and use a very fine comb to drag out dead hair, filth and lice, instead. Scissors, combs and long hairpins can never be missing from a lady of wealth's dressing table; they are used to make complicated hairstyles to show off in society. A woman should wear her hair upswept, usually in a braid collected in a headdress or, in the lower classes, a bun. Only prostitutes and young girls wear their hair loose.

Beauty, like flowers, tends to fade, so there are recipes to maintain it: ointments and lard creams, olive oil and almond milk for white, luscious skin; lotions made with plants soaked or boiled in wine to create hair dyes; and musk-based perfumes.

Full body bathing more than twice a year is considered an immoral act, as well as a sign of irresponsibility: there is a firm belief that prolonged bathing causes acute diarrhea. However, it is not considered a serious sin if it is not done more than four times, and as long as the bather is dressed in a shirt, never leaving the body completely naked.

Women remove hair from their body with depilatory tweezers or, if they are extremely hairy, by rubbing themselves with quicklime or spreading pitch (a very sticky substance) on their fingers and using it to rip off rebellious hair. Bad breath is fought by breathing in spices such as anise, fennel or cumin. Body odor is removed through deodorant pastes. One of the best known is made of musk, clove and nutmeg.

Arabic and Jewish Physicians

More advanced than the Christians, the Muslims and Jews believe in the use of more hygienic techniques (washing the sick and burning their clothes, cleaning medical instruments) to stop the spread of diseases. They also believe in the use of different anesthetic concoctions, which are very comforting for a patient who, if treated by a Christian, can only hope to be tied to a table and made drunk with wine. But the main advancement of these two ethnicities is that they follow the principles of Avicenna, instead of being confined to Hippocrates and Galen.

Avicenna or Ibn Sinah (as he is known to the Persians and Arabs) was born in the year 358 of the Islamic calendar, 980 according to Christian pagans. They say that his mother was Jewish, but many claim that it is only a Hebrew fabrication, to take credit for his many merits. A good Muslim, he knew the entire Qur'an by heart at a young age, and was educated in the sciences of Physics, Mathematics, Philosophy and Logic. But his greatest passion was medicine, to such an extent

that he was already a famous doctor by the age of 17. A year later he was a doctor of kings. He wrote many works on different subjects throughout his life, but the one that concerns us is his famous *Canon médico* (*Kitab Al Qanûn fi Al-Tibb*), in five volumes, containing the sum of the medical and pharmaceutical knowledge discovered and treasured by him: the work deals with all kinds of diseases (including mental illness) and gives more than seven hundred and sixty remedies to treat them.

Among the discoveries he made are the contagious nature of tuberculosis, the dissemination of diseases by water and land, mind-body interaction, and prescribing physical exercise to avoid getting sick. He was the first to describe meningitis and made important contributions in anatomy, gynecology and pediatrics. He also gave detailed, graphic descriptions of the eye, circulatory system and muscle contraction, and was the first to practice a successful tracheotomy.

With such a treatise to consult, it is not surprising that Muslim and Jewish doctors are in such high demand in the courts of Christian kings.

On Good and Bad Dress

The Clothes of the Nobles and the Rich

Men who can afford it dress in bright colors, especially young men anxious to strut before the ladies: red trousers, black or purple vests, or combinations of yellow and green, attached to each other with studded straps; the belt is used to carry a sword or a knife and not for a holding up garments. Especially prodigious young men like to wear very tight trousers, showing... what there is to show, quiet brazenly. They wear velvet, leather-soled shoes, with such long toes that they occasionally have to tie them off at the knee with a thread so that they can walk. And since they are usually narrow shouldered, they enlarge them with good wool stuffing. A gaudy colored *bonete* (hat) adorned with a pair of feathers completes the ensemble.

The more sober wear a shirt with a doublet on top of it, so that only the neck and the sleeves are seen, very important parts actually, for you can gauge their wearer's cleanliness by their whiteness. The shirt is long, and is also used for sleeping. The wearer does not need to bathe, because the body's natural dirt leaves through sweat and is impregnated in the shirt, so all that remains is to change it and business resolved. One wears *lúa* (kid gloves) on the hands, which are also worn by women, plain or adorned (and even perfumed) depending on the occasion, the frame of mind, and the wealth of their wearer. Fur jackets guard against the cold, dyed in bright colors to differentiate it from the humble, dull-toned coats of the less affluent. The most elegant and boastful dye theirs scarlet, which is the most expensive; which says it all. On the shoulders a cape of dyed cloth, sometimes with facings of plush fur. On the legs, the always present britches, and on the feet, *soletas*, consisting of leather soles fastened to the foot with leather straps.

Ladies liked to wear silk shirts with sleeveless tunics over them, with a full skirt from so that their feet can't be seen, shod in elegant *chapines* (slippers of golden or bleached leather, with several strips of cork for the sole, attached to the foot by strips of leather or cloth), and of course *medias* (stockings), which only reach the knee, held tightly to a leg with a garter. In the shameless parts they wear britches, and if it is the woman who is not overly chaste, change the shirt for a *brial* (silk dress), which is an open-collared shirt that shows a generous neckline... and what is in it. It is only natural that men's attention are drawn to them; being their first food source, his eyes go unconsciously to them, including even of the most holy men. A silk and gold cloak completes the ensemble, most of the time held by a brooch in roman style. And a decent woman can't go without a headdress.

How Commoners Are Dressed

The rustic and humble usually wear sackcloth (a short tunic closely fit at the waist) with narrow britches sheathing their legs in a rough coat of wool to protect them from the cold. A hat or, more often than not, a simple hood, protects them from the rain. Women usually dress in a very similar fashion, although their sackcloth is longer. The hair of the chaste woman is upswept, in braids or in a bun, or covered with a headdress; only shameless women and girls who have not yet left the red flower between their legs can wear loose hair (although generally it is frowned upon if they wear it down from the age of seven or eight years old). On the feet they wear shoes with straw soles, attached to the foot with straps that twist up the calf until they are well fastened. Sometimes, if they can afford it and the terrain is cold or excessively muddy, they wear wooden clogs. And if not..., well then barefoot, for which God made calluses and other hardenings of the sole of the foot, to better walk in the roads.

Muslim Clothing

Both men and women normally wear *zaragüelles*, which are a kind of wide baggy trousers, and a *jubba* (a kind of long shirt) that can be, according to the social class to which they belong and the money they can afford to spend when buying them, silk, cotton or linen. Men wear a robe of wool or cotton over both of them, called a caftan, and cover their head with linen caps, felt hoods or light- colored turbans. Only believers who have made the pilgrimage to Mecca can wear the color green. Women are covered with a mantle, and

on their heads they wear an *almalata*, a kind of linen, cotton or silk scarf or shawl which, if they aren't wearing a veil, also serves to cover their face, leaving only their eyes in sight. Many men of Berber origin like to also wear this garment, which in the past served to protect them from the sandy winds of the desert but today are simply a sign of their identity.

On their feet both men and women can wear slippers, sandals, espadrilles or clogs in cold weather.

The peasants, especially the poor, dress a bit differently: wool tunic, cotton *qamis* (from this garment we derive "chemise") and a kind of lambskin waistcoat as part of their winter clothing.

On the other side of the social hierarchy, and in spite of the fact that in Allah's eyes we are all equal, the powerful like to sometimes wear more luxurious garments, like the *tiraz*, an elegant suit composed of a silk jubba and velvet robe, both with filigrees of gold thread. Women wear their hair longer, sometimes dyed in extravagant colors, like red, green or blue. Men, on the other hand, wear their hair short (when they don't shave their heads) with long beards, which are a sign of manhood.

Jewish Apparel

Hebrews may not wear rings of gold, nor precious stones, nor white fur or colorful cloths, much less the fur of noble animals, such as stoat or pine marten. In the crown of Aragón, they must dress with a hooded *djellaba*, on which is embroidered a red and yellow shield, worn on the chest by the men and in the area of the forehead on the head scarf with which the women are covered. In Castile, somewhat more permissive, they simply wear striped shawl on their shoulders. It is a great crime (punished by death) for a Jew to wear Christian clothing, or not to wear these distinctive symbols. They can't leave their Jewries during Lent. In Muslim territory they have it a little better, during Ramadan they can go about the city... as long as they do it barefoot; it is a great offense to Allah to leave soled tracks on earth during this sacred time.

The Distractions of Leisure Time

Noble Pastimes

With the noble class being the defenders of the society, it is normal that their sports are vigorous and manly, however much the clerics despise the body, calling it "the rags that surround the soul".

- **Jousts:** We have already talked about jousts, but only the motive, not of the act itself.
- For anybody whom God has designated as a true believer and defender of the faith, there is no better pastime than the one of war. And if there is no war at hand, then training with weapons and simulated battles is good. However, it is not the same to fight with blunt and fragile lances, which break at the first impact, than with real lances, with a good steel point to drive into flesh.
- The knights parade before the public, seated in stands arranged for that purpose, within a *palenque* (arena), or elongated field, split down the middle by a wooden fence or wall. The contestants charge against each other along this fence, and the one that knocks the other off his horse or breaks his lance on impact wins. It is typical for both lances to break, and then the contestants draw swords and continue fighting, becoming more heated until one is injured or the Constable of the Lists, who directs the joust, orders a stop to the combat. It goes without saying that, even though it's a "sport", there are sometimes accidents and even deaths; as in a tournament in Germany in 1043 where 43 were killed; or poor Henri II of France, who received a broken spear to the eye in 1559.
- **Tournament Battles:** Another activity that is practiced in a palenque for the spectators' glee and the ostentation of the knights is the Tournament, or more properly, "Tournament Battles", in which the combat is not individual, but by teams. Two teams face each other, lances at the ready, each wearing a different colored surcoat to better recognize each other. The most common colors are yellow, which denotes temperance; blue, which symbolizes loyalty; green, hope; white, chastity; red, the greatness of heart, and black, conviction. Once the lances are broken, swords are used, just like in the joust, and although attacks from the rear or the unshielded side are prohibited, there are those who take advantage of the confusion of combat to resolve old quarrels, no matter how much the rules say they have to cross from one end of the palenque to the other, turn the horse and again form a row of those who have not fallen, and charge in turn. The winners, it goes without saying, are the team that manages to unhorse all its rivals; it is not surprising if only one or two of a team of fifteen or twenty remain mounted.
- **Game of Boards:** another exercise for knights to show off is the so-called game of boards, in which they knock over different boards from horseback, at a gallop, with lances or swords, running a course without being able to backtrack. Sometimes they have to throw javelins or knives at the boards, and stick them into them, although this is less frequent.
- **La Palma (Game of the Palm):** A ball game of great prestige and tradition, which was quoted by San Isidoro of Seville in his *Etymological* in the year 630 and Alfonso X of Castile established its definitive rules in his *Cantigas* and in the *Codex of Partidas*, in the 13th century.

- A game for two players, it is played on a court of about 30 x 12 varas, divided by a rope or a simple mark on the ground. The two resulting spaces have different areas, in both size and surface; the bad side has more than one crooked wall, while the good side is flat and smooth. As you can see, it is not the same playing on one side as on another, so players try to be on the side with the advantage as long as possible. In order to "conquer" the good side the player who occupies the bad side has to get two "chases", achieved by hitting the ball to a certain point on the court or his opponent failing to return the ball. The ball is made of leather and is quite hard, so players protect their hand with a leather glove, because they hit the ball with the palm of the hand. Later, a type of bat covered with parchment are used, though it is not until the year 1500 that racquets strung with catgut begin to be used in the game[1]. It has so much prestige in the 14th century that covered courts are built, to protect players and spectators from bad weather.

- **La Soule:** A very popular game in France and England, sometimes played in the Spanish kingdoms, more as novelty and rarity than anything else. Two squads participate on a piece of land divided into two equal fields, separated with simple markings. It is simple game that consists of controlling a leather ball and taking it, by brute force, to an area at the opposite end of the field, which is indicated by two poles. It goes without saying that it is a game of extreme violence, although it is totally forbidden to carry weapons, kill, or cause a non-accidental death. In France and England it is a game for peasants; but in the Spanish kingdoms, because of its rarity, it is occasionally played by knights and hidalgos, especially to entertain some nobleman or ambassador from these countries.

- **Hunting:** Another entertainment of the nobility which must be taken into account. Hunting is done with dogs to capture bears, deer or wild boars; or with falcons, sparrow hawks or goshawks to bag other birds or hares. This is not trivial entertainment, because it is necessary to fill the pantries; one who has the full belly is more faithful, as already seen in the section on food.

Pastimes of the Peasants

Commoners also have their distractions, and removing the sinful ones, such as the games of chance, which will be discussed later, some are permitted and even encouraged by those in power, who are wiser than they are:

- **Fights:** They fight naked from the waist up, to make the bruises more noticeable. Punches are struck with closed fist, from high to low, as if carrying a dagger. It is forbidden to strike below the waist or bite. Otherwise, anything goes, from using elbows to head butts or hair pulling, and the fight only ends when one of the two contenders falls unconscious or no longer rises. It is rare that there are deaths in its practice, but it sometimes happens that someone is crippled for life, with arm or ribs broken and badly healed. Fights are usually held on holidays or fairs, and he is named the champion until another man can beat him. It is not uncommon for a feudal lord or wealthy burgher to pay the champion to accompany them as a symbol of respect, since they walk with "the strongest", with a justified reputation. Occasionally some nobleman, boasting of his own manliness, wishes to measure his strength against the commoners by lowering himself to such base practices. It is not usually smiled upon, either by their equals or their inferiors; everyone is where God has put them, and surely there was a reason. Sometimes they fight with sticks instead of bare knuckles, but the victor does not usually have as much renown, as it is a fact that agility and skill are measured with the stick more than pure brute force.

- **The bow:** It is a peasant's weapon, but that is no reason to stop nobles from encouraging their vassals to hold competitions with it, as it is always a good thing to have marksmen in one's host. Many guilds (for example those in the city of Barcelona) encourage their members to practice shooting with crossbows, and even make it obligatory; to have an urban militia with which to confront an overly ambitious feudal lord.

- **The bulls:** An entertainment that is shared by both noble and commoner, though in different ways, of course. The nobles do so on horseback, spearing the brute. Commoners do it on foot, pushing their luck by "waiting for the bull" as described in *La Celestina*, namely: grabbing it by the neck through brute force (something that is still being done today in Portugal, with the *forçados*). A sport of lesser risk to the bull is *enmaromar*, in which a thick rope is tied around its horns and head and handlers urge it on using the rope to keep it in the arena, while brave men taunt it. Sometimes, for the people's entertainment, the bull is released on a pack of hunting dogs, and bets are made to see how many the bull can gut before the dogs take it down. All this is done in a palenque or closed square, for amusement and security of the crowd. The only thing more exciting is an execution, which is also a greatly appreciated spectacle.

- **Other forms of rustic entertainment:** During fairs and patron saint festivals, in towns and villages, *cucañas* (grease poles) are usually set up, which are long tree trunks stripped of their bark, pruned and properly greased, and raised in the square with a ham on top, to see who can reach the prize, a very difficult thing, no matter how much ravenous hunger there is. Another popular form of entertainment is the old woman race, which consists of preparing a course by plowing and pouring water over it until it becomes a mire, then the oldest, most decrepit women are chosen and forced to cross it; the one that arrives first is the winner. Needless to say, it is a very painful

1 You have guessed it, this game is the forefather of both tennis and racquetball.

pastime for those who participate, and extremely amusing to those who watch it. With a well-fattened pig as the prize, the old women go crawling through the mud, and get well coated with it, driven on by the screams and stones of their beloved relatives. Quieter is the throwing of *bohordos* (a kind of dart) at a board from a set distance, which is good entertainment... provided it is not done while betting.

- **Fishing:** If the rich have hunting, the poor enjoy fishing. It can be done with bow and arrow, or spear, in shallow, clear water, where fish can easily be seen. However, it is more typical to use nets from a boat or standing on a river. There are even those that fish with thick thread and fishhooks made of bone, to catch the strongest and most intelligent fish. The fish is consumed fresh or, more often than not, smoked, dried or salted, both to serve as a supply for times of scarcity and to trade with.

The Game of Squares

This game of Arab origin is quite famous amongst the Muslims and the Jews; we call it chess nowadays. That does not mean that it is not played by the Christians, who take the game as one that denotes great culture. However, there are *truhanes* (knaves) who go to taverns to challenge burghers who pride themselves on being learned in the solving of the squares problems, or they challenge them to a game, for money, of course. Money that invariably ends up in the hands of the truhán, much more skilled in the game than the burgher.

It is a curious game, in which both the king and the *alferza* (in Arabic called *firzán*, "vizier") are surrounded by their troops, and move only one square a move: the king in any direction, the alferza only diagonally. Before them, a line of infantes that advance one square at a time although they kill the adversary in a villainous way; diagonally. At the king's side, his light cavalry (horses and bishops, who can jump over friendly pieces, the horse taking a slight detour, moving one square forward and one diagonal, the bishop moving only two squares diagonally) and the fortresses that are occupied in enemy territory, the rooks, that move horizontally and vertically charging everything that is put in their way. The game represents a battle, and as such ends when the king dies or is captured, is unable to move in any direction, is surrounded by enemies, or when he runs out of army, since all his subjects have fallen.

Games of Chance

- **Tabas/knucklebones:** The taba is a small bone in a pig, sheep or goat ankle (the "hock"), called the *astragalus* by scholars. It has four sides, which are commonly called dog, belly, back and chios (although they receive others elsewhere).
- There are several ways to play that game. The simplest is to throw the taba, betting if it falls on a particular side. Obviously, it is game for four or more players. It is still a very cheap and a poor equivalent for dice games.
- Another variant is "jacks" where the players throw twelve tabas on the ground. Then the first player throws a ball into the air and picks up one of the tabas, and catches the ball before it touches the ground. Then he tries to pick up two, three, etc. He keeps going until he picks up the twelve tabas or he misses the ball. This game, there is no doubt, requires a lot of skill...
- **Dados/Dice:** the eternal dice, used since Roman times, are played in two variations: by adding or subtracting the dice pips. In the first, the one who rolls the highest score wins. The second, the lowest, although this variant is frowned upon, as they say it was used by the Roman legionaries who played on Christ's robe at the foot of the cross.
- ***Naipes*/ Cards:** They are an object of luxury, since they are made of thin wood sheets and painted by hand (there are no such things called cardboard or printing, remember).

Minstrels

The nobles that toy with singing songs of love for their beloved are called trovadors. In their courts, if they have them, they like to keep comic characters, most of the time crippled from birth, who are mocked and treated barely better than dogs, and must entertain the nobles with foolishness and madness in order to earn their living, receiving the name of fools. But the masters of amusement are those who in Latin were called *jocularis*; in the romances, jesters. These are truhanes of a less-befouled honesty, who do a little of everything: from reciting epic poems to singing songs, some sleight of hand tricks that fools take for magic, or juggling wooden balls or other objects. And of course they are experts in gambling, so much so that sometimes they are too lucky, and more than one shouts: "cheat" (which is more often than not true) and they have to flee in order to not end up tarred and feathered, which is entertainment as well.

Sometimes they travel in gangs, accompanied by dancers who perform provocative dances, in which they often show their legs, something which an honest woman would not do. Therefore, they are usually taken as whores, and the truth is that almost all are; once one loses their sense of shame, virtue and honesty are not far behind.

When We Are at the Tavern...

The Role of the Tavern in the Middle Ages

Foolish is he who says that a tavern is just a place to go to drink wine, because it is much more than that. In this time, when every drizzle turns streets and squares into a muddy quagmire, the horses of the powerful and the mules of the not-so-powerful defecate while they walk, and chamber pots are emptied by throwing their stinking contents out the window (sometimes shouting the usual: "watch the water!", perhaps a little late...), is it any wonder that loafers or merchants prefer to chat or do business under a roof, possibly in a place where a nice fire burns, or is at least heated by braziers? The tavern is where the rustics and workers go to rest after their hard day's work, where the stranger stops being strange, where news is exchanged between those who are passing through and those who have spent their entire lives in the same place. From the beggar who exchanges the alms given for charity into wine, to the noble who makes use of his birth right to eat and drink without paying, everyone goes to the tavern, where wandering students and rogues sing humorous ditties. The humblest hamlet has one, and in a larger town normally has several; often adjacent to each other on the same street or in nearby streets, so that customers can go from one to another if they so desire, to drink, talk and walk. Everything has a beginning, and one can gain a reputation as a heavy drinker if they take up residence at same tavern. There are tavern keepers who own their own business, just as if they were in a trade guild; they sleep on the floor above, where they have their homes. But more often than not, they are mere employees of the true masters, who are none other than the town Council, some enriched burgher or even the Church, which shamelessly preaches in their pulpits against the vices of too much drink while putting out their hand to receive the corresponding benefits.

Inside a Tavern

Much of the time a tavern is a single-story building, usually a single room. Be that as it may, luxurious or miserable, Wine is sold in one corner, which is the main function of the establishment. There can be found the large earthenware jars of wine and measuring jugs (a quart or half a quart, usually made of wood) along with a strainer in case the wine has too much dregs, that in other places is called sediment. The rest of the room is occupied by tables and benches where the clientele can sit down to drink more comfortably, chat, maybe do business and often play games of chance, forbidden by religion and authorities and frowned upon by decent people. But of course, not everyone who goes to the tavern are considered decent people...

In another corner (perhaps in another room, if there is enough space) is the kitchen with its trivet, frying pan, rotisserie, pots and cauldrons. All this next to a hearth; if it's just the one room, it also serves to warm the customers. It's no small thing to have a building with two fireplaces. Many times the clientele have to satisfy themselves with braziers, even if they are smoky; the fireplace, if it pulls well, takes away the smoke, but also takes a good part of the heat up into the sky, and there is already enough heat in heaven.

A really rich and comfortable tavern has an upper floor that can be used for guest accommodation, with several rooms with large beds that can hold several men in each; the best way to sleep warmly is tightly pressed to each other. Apart from that, the tavern master or tenant family may have their rooms. A cellar in the basement or another room is used to store the wine barrels, and there may still be room for a place where the used containers are washed and stored: from mugs and plates to clay pots and washing pitchers.

It is customary for a tavern to be open from sunrise to well into the evening, when the last guests are cast into the growing darkness of the street. However, on Sundays and Holy days it is punishable to open the doors of the tavern before the end of the High Mass, as a sign of respect to the sacredness of the day.

Types of Taverns

It is the tavern keeper who makes the tavern, and as there are three types of tavern keeper, three types of taverns can be found, whether in a town or in a vacant lot:

- There is the " vintner tavern keeper", a resident of the area who is dedicated to selling the wine that he himself produces. He usually sells it in his house or in a stand in the market, and it is not his main job, but a secondary one with which to earn some extra money. He does not usually admit guests or prepare meals; and most of the time, if you want to drink the wine at that moment, it has to be done standing up on the street, as he has no seats.
- Secondly we find the "public tavern". This tavern is owned by the local council, usually in a wine-growing area that produces the wine that the tavern keeper sells. The lease is obtained by public auction. The Council reserves the right to set the maximum and minimum price for the wine, as well as the extra profits that the lessee can obtain by giving lodging and meals on the premises.
- Lastly (and in the most important place, as they are the majority) are the "Private Tavern keepers", who sell the wine of others in exchange for a prearranged commission,

or buy the wine to resell at their own risk. For the first three days after a wine is saleable, it can only be sold to local residents. After that time, it can be sold to whomever. There are also muleteers who trade in wine, offering it to the taverns, but it is a risky business, as the wine may not travel well and it spoils quickly.

Tavern Ordinances

Although they vary from one place to another, and from a tavern to another, taverns are regulated by pretty much the same ordinances:

- Local wines are sold first, and always given preference to foreign wines.
- The prices, as already mentioned, are dictated (within a margin) by the Council.
- The wine can't be "baptized" with water, nor mixed with others, nor served "sour" (that is, already spoiled and turned into vinegar).
- The Council has the power to decide which foods can be served in the tavern and which can't, to avoid the hoarding of certain foods in times of famine or scarcity.
- The tavern is a tavern, that is, a place where wine is sold and consumed. If there are more appropriate places in the locality or its surroundings, you shouldn't welcome guests (that is what inns are for), nor feed the same person more than three days in a row (that is what inns are for), nor host prostitutes (that that is what mancebías are for), nor serve game meat (that is also what inns are for).
- Non-Christians, slaves, and women are prohibited, as are men with family in the same locality, whether married or single, if they have a house that welcomes them or that they may drink in.

It is normal that a tavern keeper, in his eagerness to obtain profits, fails to observe several (or all) of the ordinances. Inspectors are in charge of monitoring compliance, and denouncing tavern fraud, which can be punished with the loss of business, flogging or a simple fine. Blood doesn't usually flow; the inspectors are men of God, and a well-greased palm blinds the most attentive eye when it suits.

What Can Be Eaten and Drunk

The person that enters a tavern, logically, finds wine. There are always two open jars: one white and one red. Perhaps there are four, if the tavern keeper is honorable and puts the mature wine to one side and the new wine to the other. Unlike what some may think, mature wine is cheaper than new, because it does not age well and loses much of its original taste, smell and even color. So tavern keepers often mix the mature with the new so as not to lose money, as buying dear and selling cheap has never been good business.

As far as grabbing a bite to eat is concerned, one can find simple stews of meat or (if in coastal area) fish. They usually use the cheaper, less appreciated parts if they want to comply with the rules; although most tavern keepers keep pieces of meat or game and serve them as small *tapas* (snacks) for customers who can afford the prices they ask. Be that as it may, a stew of unknown meat with broth, turnips and cabbage, and meat pies of indeterminate origin (and which it is best not to ask) can be found in any tavern.

Who Frequents the Tavern

Generally speaking, there are two types of people in taverns: those who are reliable... and those who must not be trusted.

The first are guild workers, especially those who do hard work, because wine is considered a restorative drink: stone masons, masons, carpenters, and laborers stop to have a couple of quarts of wine before returning to work. Nor is it frowned upon that men who are widowed, single or married, who, because of their business, work, or bad fortune, have no family in the town, have to pay for cheap grub.

On the other hand, those to be wary of are the habitual drunks, who provoke fights, become lazy, stop working, and mistreat their wives (although it is a man's right to punish his wife, it is frowned upon to do so without cause). Professional gamblers are also not welcome (at least in theory); they encourage an audience (as they often appear as minstrels), but the truth is that in the long run they will eventually rid one of the weight of one's purse, and the tavern keeper wants that money to end up in his hands, not those of the resident truhán. Needless to say, women complete the trio of "undesirables"; any female who steps into a tavern like a gentleman isn't honorable and is, instead, a whore; unless she only does so to buy wine for her legitimate husband and then leaves, which is an appropriate thing, for her husband will get drunk at home (if that is the case) without causing scandals or diminishing his honor.

Muslim Funduqs

Of course, one can't drink wine in the *funduqs*, Islamic taverns (when wine is consumed, it is done privately, although those who do it gravely sin against Allah and his prophet) but one can find aniseed liqueurs and especially mint tea. A *funduq* usually offers food and, especially, accommodation (thus the Spanish word *fonda*, "Inn").

Jewish Wine Shops

The traditional hospitality of the Hebrews towards their brethren of faith eliminates the need for a tavern where they can lodge and feed the strangers, since the community is in charge of finding them accommodation. That is not to say that they don't put up stands in the *alcaicería* (street or market place), or some vintners open their doors for wine tasting which, after all is a good *kosher* drink. Wine is consumed in moderation, except on the feast day of Purim (equivalent to Shrovetide or Christian Carnival), when getting drunk is recommended for greater rejoicing, because it is a day to give thanks to Jehovah, a day to have fun and laugh. Anything is permitted on Purim!

Bandits, Thieves and Other People of Bad Living and Worse Death

Medieval Justice

In these times dying is easier than living, and although the Grim Reaper has already been spoken of, it isn't a bad thing to cite those who try to illicitly improve the life that the Lord has given them. They break His laws and those of the men, and are punished for such transgressions, which usually shortens the already-short life He gave them.

As was said earlier, there are two types of crimes: Low (robbery, pimping, cheating in games), and High, which usually involve bloody, violent crimes, betrayal of the king or (worst of all) mocking God or apostatacy. There are three types of justice: feudal—very fast, because it depends on the whims or custom of the local lord; urban—slower, and in which shysters appear so they can bleed both parties dry before arriving at any type of resolution; and God's—which is implacable and can't be appealed, because when God speaks, everyone must remain silent.

A person accused of a crime is interrogated for three days, unless his innocence is clear from the beginning because someone powerful vouches for him, it took place before numerous witnesses, or he is a knight and solemnly swears his innocence. During in those three days, much of the interrogation is actually torture, with the intention of not killing the accused, of course. If they do so without a confession, the torturer and the one who carried out the interrogation may find themselves in serious trouble, having to pay a fine to the family or even being charged with murder. This is something that seldom happens, however; if things do get out of hand, saying that the accused confessed is a done deal, as the dead can't testify otherwise...

If it is a violent crime, things change for the nobles; while they are not tortured, if their guilt is shown, they are condemned just like the commoners, to death of course. Those who live by the sword, die by the sword. However, instead of suffering the ignominy of the gallows, they are beheaded, often in private. Except in those cases, punishments are always in a public place and on a gallows, to serve as an example to the masses, who watch them like an exciting spectacle.

Let us review the crimes in alphabetical order, not by importance. The wise man can distinguish the grain from the chaff, and the trivial from the important.

Adultery

If the cuckolded husband surprises his wife and her lover lying together, he is allowed to kill them both, and it isn't considered a crime, but justice. But if he kills only one, it is considered murder. Such a rule has its rationale, as it prevents a man who wants to get rid of his wife by having a friend seduce her so that he can then kill her with impunity and keep her possessions; or force the woman to lie with a business partner to kill him and keep everything. A man, solemnly engaged to a woman, who marries another has a lighter punishment. In that case he must pay the rejected woman's dowry so she can enter a convent, since nobody wants a dish rejected by another. An adulterous woman can simply be repudiated by her husband and her family and thrown into the street, where the majority practice prostitution just to survive. That if she is lucky, and is not treated in the old ways and stoned to death by the mob. Male adultery, on the other hand, is not considered a crime, but proof of man's virility.[2]

Animal Crimes

If one or several animals owned by a peasant invades the lands of another, devouring or destroying crops, they (the animals, not the owner!) are punished with death. In addition to losing them, the owner must pay the crop's owner an amount equivalent to the damage done. This applies to dogs, goats, sheep, horses or cattle. This prevents farmers from destroying crops to gain land to devote to grazing.

If an ox, cow, mule or horse kills a man who is not its owner, its owner must pay a heavy fine to the victim's family; which also keeps the animal, to use or slaughter.

Arson

Anyone who is shown to have intentionally caused a fire to damage the possessions of another must pay a heavy fine, much of it as compensation to the owners of the burned possessions. But if the fire caused deaths, a fine is not sufficient and they are executed.

Banditry

It is relatively easy to become a bandit, and there are as many types of bandit as there are wicked people infesting the roads. From the peasant, moved by the need to satiate his or his family's hunger, to the one who stalks the roads as if it were just another field to collect what has not been harvested. Others are soldiers without a lord, whether because they abandoned their service, because the lord died without heirs, or they were ejected from his service because of their wicked ways. There are those who are deserters of

2 If you are interested, the murder of the woman and her lover as a way of doing justice remained in Spain until the 1960's. Female adultery was a crime until 1978. And this is not a country of male chauvinists!

war, who have fought one battle more than their temperance allows, who now roam the roads like dogs without a leash; broken men, rabid beasts with nothing to lose. And yet, they are not the most dangerous; the worst of all are the bandit soldiers who act with their feudal lord's permission, plundering the roads they should be protecting and blaming their banditry on any stranger without money who is unfortunate enough to come along next. And if they plunder their own land, what will they not do with their neighbor's, knowing that they can return to the protection of their master, who will vouch for them? They are vermin that can only be hunted if they are caught in the act red-handed. Whoever the bandit, and whatever their motive, the punishment is the always same: to hang them from a tree immediately, and leave their bodies there as a warning to others like them and a reassurance to travelers.

Blasphemy

Those who dirty their mouths with such a horrible crime in the eyes of God and man deserve a to be taught a lesson, and therefore are beaten in public, and sometimes have their tongues cut out. However, if they offer the Church a large sum of money in penance (to be negotiated according to the blasphemy), they'll only have to perform a mild penance. In other words: the rich and powerful get out of the majority of the punishment once again.

Homosexuality

Homosexuality is punished with castration and the annulment of marriage (if the sodomite is married), apart from the humiliation that a public confession supposes for such a nefarious crime. Female homosexuality is not contemplated, since it is inconceivable to men that a woman could give pleasure to another woman...

Minor penalties

Unpaid debts or taxes, perjury, insults, pimping, cheating in a game, hunting in the feudal forests and a thousand and one minor crimes have different punishments. The nobles and the rich, as always, get away with a fine, but commoners, who lack money and are more accustomed to pain because of the harshness of their own lives, can be punished by losing an ear, a pair of fingers or their tongue, or be branded with fire, publicly beaten, suffer the embarrassment of spending a day or two in the stocks at the mercy of the "attentions" of the local residents, or simply being stripped, tarred, feathered or covered with wool, and thrown out on road, well away from the village. As Celestina confesses happened to her on one occasion, in the book by Fernando de Rojas.

Murder

Not all deaths are considered murder. The master who mistreats an apprentice who is accidentally killed is not accused of such a crime, if he proves that he had nothing against him. The matter is considered an accident and he must pay, at most, some sort of compensation to the deceased's family (if he has one). The same happens in the case of accidental deaths in tournaments or in the training of soldiers and knights. But if it is shown that death was premeditated, it is the gallows that awaits the murderer, as God has already said eye for an eye, a tooth for a tooth, blood for blood and life for life.

Rape

The slave or servant who rapes a free woman is punished with the death penalty. However, if the man who takes a woman's maidenhood, whether she was willing or through force, is free and unmarried and agrees to marry her, the offense is forgiven, although the woman's family is exempt from paying the dowry. The victim is not consulted (after all, she's only a woman).

Regicide

The assassination of a king (or simple attempt or conspiracy) is punished in an especially severe and cruel way: dismemberment in life, limb by limb. However, if the king of a country is excommunicated, all his subjects are as well, until he dies or the Pope forgives him; so his murder, at least for the Pope, is justified. Needless to say, kings, whether they are excommunicated or not, are not at all in agreement with such a way of seeing things...

Theft

Theft is punished by cutting off an ear; a hand if it is a repeat offense. It matters little if the thief did it motivated by greed or necessity, it is a sin against God as well as against men, as the commandments say "thou shall not steal." There are curious penalties according to the type of loot that the thief pilfered. For example, anyone who tries to steal a dog or other animal, in addition to paying a fine, must stick their face in the animal's rump and rub it around in public; and rub it well, for the entertainment of those present and their own shame. Why steal, then, if it is such a dangerous business? Out of necessity, the rogues shamelessly say; not being able to find work, or because they or their families are starving. But such arguments do not soften up the judges, who know that most of the times it is simple vice and dishonesty, and know how to punish it in consequence.

The Ordeals or "God's Judgments"

To avoid a death sentence or punishment, any condemned person can request an ordeal, so that God will judge them. It must then be decided whether it is to be done with water or with fire. In the ordeal of water, the accused is thrown into a river or lake with a heavy weight around their neck. If the water rejects them and they manage to float (or get out of the rope) and leave alive, they are guilty, and their sentence worsens. If, on the contrary, the waters welcome them and they drown, they are innocent, and their relatives have nothing to fear as neither their estate nor their honor will be harmed, and they may be buried on a sacred place.

The ordeal of fire consists of picking out three or more stones from a cauldron of boiling water, or holding a red

hot iron and taking several steps. Then the hands are bandaged, sealed with the sign of the cross and the bandages are not removed until the end of the third day, the time it took Our Lord to return from the dead. If at that time the burn is healed or clearly healing, it is a sign of innocence. If it is festering, perjury and blasphemy are added to the crimes of the accused.

Iustitia (Let Justice Be Done)

The medieval world is hard and cruel, and a good example of this is its particular method of doing justice: ruthless, quick and usually effective. Unfortunately, especially if you belong to a minority group or the poor, it is also extremely biased, and it is customary for crimes committed by noblemen and clerics of great power and wealth to be punished mildly (if they are tried at all). In addition, these classes have special judicial privileges: clerics and priests can only be tried by an ecclesiastical court, while nobles are only accountable to their feudal overlord or the king himself.

Sooner or later, the characters' actions will bring them before a court, whether administered by the merinos of the cities or by some feudal lord, if the crime takes place within their jurisdiction. The following rules may be used to help determine their innocence or guilt and, in the latter case, the appropriate sentence.

To simplify the whole matter of judgment, we throw a single ten-sided dice, although we first have to calculate the judgment roll modifier, using the *Judgment Modifier Table*.

Once the modifiers, which are all cumulative, are calculated, you will have a positive or negative number that you add or subtract from the 1D10 roll. If the total obtained is 5 or less, the accused is declared innocent. Otherwise, if it is 6 or higher, they are found guilty. If the roll is greater than 10, they are found guilty, but remember how many points exceed 10, as they are used for convictions.

If found guilty, we then have to determine what sentence the character is given. To do this, see the *Convictions Table*, which gives us a list of crimes and two types of convictions: one for the Christian kingdoms, and another for the kingdom of Granada. In addition, some convictions require a new 1D10 roll, a roll to which the points that exceed 10 in the trial roll are added.

Judgment Modifier Table

Factor	Modifier
The accused belongs to the nobility.	–5
The accused belongs to the clergy.	–3
Someone powerful wants the accused to be declared innocent.	–2
The accused is of the Burgher social class.	–1
Somebody bribes the authorities in favor of the accused.	–1
For each witness or piece evidence that is presented in favor of the accused (maximum of three).	–1
The accused is of Townsfolk or Peasant class.	+1
The defendant is a foreigner (he belongs to a different realm than where the trial is held).	+1
The defendant resisted arrest.	+1
The accused has been previously convicted (of this offense or of another).	+1
Someone bribes the authorities against the accused.	+1
For each witness or piece evidence that is presented against the accused (maximum of three).	+1
The defendant *did* commit the crime.	+2
Someone powerful wants the accused to be convicted.	+2
The accused is an infidel (Christian in Granada, Arabic in other kingdoms, or a Jew anywhere).	+3
The defendant injured or killed someone while resisting arrest.	+3
The defendant is charged with treason.	+3
The accused is charged with a crime of witchcraft.	+5

Convictions Table

Crime	Roll	Christian kingdoms	Kingdom of Granada
Assassination		Death penalty.	Death penalty.
Banditry	1–5	Amputation of a hand.	Crucifixion.
	6–10	2D6 years on a galley.	
Betrayal	1–5	Exiled for life.	Tortured to death.
	6–10	Death.	
Blasphemies of Islam	1–5	(not considered a crime)	Strangulation.
	6–10		Decapitation.
Contraband	1–5	1D6 weeks in the stocks and 1D100 lashes.	1D100 lashes.
	6-10	Mutilation of an ear or tongue.	
Forgery	1–5	1D100 lashes.	1D100 lashes.
	6–10	1D6 years on a galley.	
Fornication *		(Not considered crime)	Stoning (if married), or lashes.
Incendiary	1–5	Mutilation of one eye.	1D100 lashes.
	6–10	Death by hanging.	
Prostitution	1–5	1D100 lashes.	1D100 +25 lashes.
	6–10	1D6 months in prison.	
Rebellion	1–5	1D100 public lashes.	Tortured to death.
	6–10	1D10 days in the stocks.	
Theft	1–5	1D6 weeks in the stocks.	Amputation of a hand.
	6–10	Amputation of a hand.	
Witchcraft		Burned at the stake.	1D100 +25 lashes.

* Fornication consists of having carried out carnal acts without being married, or with someone other than one's husband, if they are married. It is a crime that only affects Muslim women, not men

The Dance Macabre

Death, the Great Equalizer

Rich or poor, noble or townsfolk, a learned cleric or ignorant peasant, all are brothers in death. What does it matter if one dies in a fine feather bed or on a miserable straw pallet? The last breath is the same for everyone; and neither money nor honors matter in the great beyond, only the good or bad deeds that we have done. Is it so different to die of old age rather than disease, or wounded by a sword? Obviously, the answer is yes, there are differences, but it is a consolation that is repeated between clenched teeth as they break their backs, from sunup to sunset, when he sees the powerful, whom he has to humble himself to, pass by.

Invasions, Incursions and Looting

The truth is that there are not a lot of opportunities to die of old age either; the swarms of Muslims on the borders and the threat of desperate bandits or men at arms paid by the neighboring lord, make it necessary to swear vassalage to a feudal lord. He protects the peasants so that they at least have their lives, and prevents their women from being kidnapped or raped, even if the fields and crops are burned. This state of uncertainty works very well for the nobles, who see their power and influence increase, and woe to those who have no defender! God does not usually protect those whom no one else protects.

Ius Maltractandi

One of the rights of the feudal lord over his vassals is to punish them if they have committed an offense. Sometimes punishment is limited to a fine or lashes, but these depends on the whims of the lord and his mood; it is all the same popping a commoner's eye out because they have seen more than they should have (to remind them that they must turn a blind eye to what does not apply to them, or it will become reality), cutting out the tongue of those that protest too loudly or, what goes without saying, cutting off ears, nose or fingers, or executing them however he pleases, if he has been given such rights by a lord of high justice.

Revenge

A society so violent breeds violence, violence breeds death, and death breeds revenge. If family member or friend dies in a brawl, their next of kin try to do the same to their murderer, even if it is accidental; as death is death. So from one death, to another and another, until the two families are practically at war ("practically" is a euphemism). It matters little that the nobles try to prevent these acts through efficient methods, like the foreign queen who brought two families in dispute together and, faced with the impossibility that they should enter into reason, she went right to the root of the problem: she had the members of both families put to death. Dead dogs don't bite, and all that.

Revenge can be stopped if the killer agrees to pay financial compensation to the victim's family, if executed by the feudal lord or city law, or if the differences between the two families are solved through a trial by combat (in the case of the nobles) or with stick and shield (in the case of commoners). In both cases it's a fight to the death, for it's God who judges.

The Black Plague

That death comes to everyone, a fact as true as God, takes on new meaning with the arrival of the Black Death in 1347. It has already been spoken of, but it does not hurt to revisit the subject a bit more. In just over five years a third of the European population was devastated, leaving whole regions unpopulated. In the Peninsula, where fortunately it was already weakened, it reduced the population of Valencia by half and that of Barcelona by two thirds. Castile was less affected, situated more in the interior, although one of its victims was the king, Alfonso XI. Many believed that the end of the world had come, and mystical fervor and revolts were frequent. What punishment is the death penalty if we are all already condemned? So eat and drink, brother, dedicate yourself to amusements and fornication for tomorrow will come tomorrow. And if brings the Grim Reaper with it, blessed be, as she takes the rich and poor, noble and peasant, without distinction. Death is, perhaps, the only true justice to which many may hope.

Grave Robbers

Inevitably, when the dead are buried with some type of valuable property (and not simply shrouded with a linen, as Christians should be, since we are all equal before God) grave robbers appear. They don't respect the final rest of the deceased or the fact that they are buried on sacred ground, and dig up the corpse; on the very night of being buried, if possible, to steal their clothes and whatever jewelry they are wearing. There are those who, willing to sin, are not limited just to clothes, but trade in raw materials... As will later be said by Lazarillo de Tormes, when he advises saying a prayer for the soul of the deceased before sinking your teeth into a meat pie. Needless to say, grave robbers who are arrested await a death by the most atrocious torture for offending the laws of men and sinning on sacred ground. If the deceased was a confessed sinner, dead without the grace of God and, therefore, buried outside holy ground, the punishment is somewhat milder. But after all, everything is the same, life is life, sin is sin, and death... is death.

Chapter XIII: Societates

Societies

Where evil sects, God's warriors, devout clergymen, hunters of beasts and wise men in search of philosopher's stones will be talked about, because the garden or our Lord is bountiful.

In the previous chapter we talked about the divine and human entanglements in the medieval world. It is now time to focus on certain societies, to tiptoe up to the groups and sects that operate in the peninsular realms during this time, and which, possibly, the characters will come across—they may do so as friends or enemies, that is up to them. All these societies—some more historical than others—can be used by the Game Director as the PCs' opponents or allies, therefore, we have not gone into great detail, although some are semi-anarchist groups, where improvisation is the order of the day.

The Medieval Inquisition

Exurge Domine et judica causam tuam. Psalm 73

A Brief historical Outline

In the 12th and 13th centuries, a wave of heresies rocked the south of France. A spiritual and social revolution spread across the Pyrenees, into the crown of Aragón.

Catharism grew strong in the main cities of France; and when it reached the common people, they embraced this new form of religion. It had a message that returned to the primordial values of brotherhood and solace of the poor and desperate, with humbler and simpler tones that had nothing to do with what was customary in the Church of the time. They rejected the ecclesiastical hierarchies and bureaucracy that served as intermediaries between people and God, they did not accept these ecclesiastical offices' designated teachings and based their divine vision on very personal, almost mystical positions. People opened their doors to Catharism, which was the strongest and foremost of the heretical movements that rocked Europe at that time, ahead of Albigenses, Waldenses, Beguines, or Joachimites among others, and the "false apostles" of Gerardo Segarelli, finally burned alive in Parma in the 1300's.

The struggle against these heresies fell into the hands of popes and bishops, and it was up to them to decide when a doctrine was heresy (which was more often) and when not (less often). The Church persecuted the heretics; arrested them, interrogated them, and handed them over the secular leaders, who were responsible for administering punishment, since the Church was prohibited from doing so and repudiated bloodshed.

Pope Honorius III realized that the work of the bishops was just not enough, and decided to entrust this task to the comrades of the future Santo Domingo de Guzmán (Saint Dominic de Guzmán) who, in 1216, founded the *Ordo Praedicatorum* (Order of Preachers), the Dominicans. In 1233, Pope Gregory IX, after several Papal Bulls, transferred all powers in the pursuit of heresy to them, with the help of the bishops. The tribunals of the Inquisition were thus officially created, which is of interest to us now.

Not much later it was decided that the Franciscans would help the Dominicans to ensure that, as was said, the naïveté of one would temper the inflexible nature of the others.

When the Roman crusade against Catharism began and bonfires burned the *bons homes* by the hundreds, the French Cathars of all social classes were forced to seek shelter in friends' houses on the other side of the Pyrenees, hoping that the persecution would stop there. But this was not to be so, and the Inquisition turned its eyes towards Aragón, because the border between France and Spain was vague and ill-defined. It was thus that the Church swept its long shadow towards these lands, with the official arrival of the Inquisition to the Peninsula after a papal brief by Pope Gregory IX.

The bishops were responsible for persecuting heretics in the Peninsula, receiving solicitations from the Pope at specific times, as in 1308, when Pope Clement V asked the kings, bishops and inquisitors of Spain to act against the Templars; this brought up about a cruel and unjust persecution that led to the looting and expropriation of all the Templar possessions. They lost fortresses, castles, and all their assets obtained in the years of service on different battlefields. We won't delve into the subject of the Templars, as it would make for an entire book; we will only recognize that the Templars' greed and excess of power ended up being their downfall. Jealousy and vested interests ended with their bones on the pyre, the last being at nightfall on March 18, 1314, when Jacques de Molay (Grand Master of the Order), Geoffroi de Charney (Preceptor of Normandy), , Hugues de Peraud (Visitor of France), and Godefroi de Gonneville, (Master of Aquitaine) were burned on an islet of the Seine known as the Isle of the Jews.

In the French Midi one inquisitor excelled above all others: Bernardo Gui, grand inquisitor of Toulouse between 1308 and 1323. It can be said that he rewrote the inquisitorial procedures regarding suspect interrogation methods. His writings were followed by the Inquisition for years. You must bear in mind that previously there was only a small work of forty-three very short chapters published in 1302, written by the Italian Zanchino Ugolino, counselor of the Inquisition. Bernardo wrote profound studies on how to uncover heresy and heretics. It sets forth the doctrines and customs of the different heretical movements, discusses soothsayers, sorcerers and those who traffic with demons, the Jews, false converts, etc. His book *Practica Inquisitionis Heretice Pravitatis* and, the *Directorium Inquisitorum* by the Catalan Nicolás Eymerich (1376) were the foundations of Spanish inquisitorial law.

So the European heresies did not shake up the Peninsula with as much force as they did Italy, Germany, France or, apparently, England. But there was another circumstance that would allow the Inquisition to acquire power and influence: growing anti-Semitic sentiment.

At that time, there was a large group of converted Jewish Christians that had appeared with the disappearance of the Córdoba caliphate in 1031; the arrival of invading forces caused them to emigrate extensively throughout the rest of the Peninsula; to Castile, Navarre and Aragón. Thus, the Jews spread all over the Peninsula, accumulating great wealth and properties, added to those they already owned. These migrations gave rise to important settlements called *aljamas*. In the crown of Aragón they were mainly in Zaragoza, Barcelona, Gerona, Valencia and Mallorca, with other minor ones in Huesca, Calatayud, Teruel, Tarragona and Játiva. An *aljama* was not a quarter or ghetto in a town, it was what all of the Jews in a certain territory were called, not just within a town or city, but also in the surrounding towns; the distance from one to another did not matter. Later, they began to congregate in mass in specific areas of the city where they were living, forming neighborhoods called *kahal*, in Catalan *call*. In these calls, they were supervised by a council of elders or of the oldest family who wrote the internal laws (*takkanot*). These laws had to be obeyed under penalty of receiving *herem*, equivalent to the Christian excommunication, give or take some obvious differences. The king, on the other hand, had a greater *rab* as a liaison to the councils, used to transmit all kinds of orders, requests or concerns to and from both parties.

The Jews lived in relative tranquility to well into the 13th century, despite being noted by ecclesiastical officials as dangerous for their coexistence with Christians, an example being the 4th Lateran Council, where it was suggested that the Jews should be grouped in separate neighborhoods away from Christians, and even made to sew red or yellow patches on their clothes in a visible place.

In the 14th century, coinciding with the Schism of the Western Church (1378–1417), while the Inquisition lived thirty-nine years of stupor, things get worse for the Jews. They are accused of being guilty for the outbreaks of the plague that ravage the north of the Peninsula, and are accused of being usurers; people who amass great fortunes without working hard. They occupy important positions as lenders, leaseholders of royal taxes, and even the principle accountant of Castile; imposing high interests on their loans. In addition, the Jews are considered a state within the state because they are a nation without a territory and, therefore, in search of their own. Much later, Martin Luther made it especially clear in his *Von den Juden und ihren Lügen* (On the Jews and Their Lies), published in 1543.

In 1391, massive anti-Jewish riots occur in all major cities and, inspired and supported by a strong religious fanaticism, hundreds of Jews are persecuted and killed. The great popular revolts are led by the same common people who live with the Jews. Another hostile front is formed by those who are indebted to them and, finally, there are many rural communities in which they are considered exploiters. Hundreds of Jews are slaughtered in all the major cities, leaving conversion as the only form of escape.

All those who don't convert by accepting Christianity by force either flee or are persecuted and killed by the fanatical masses. Thus, conversions multiply all over the Peninsula.

But most of the Jews, forced to convert or die, keep their faith internally. They meet with their brothers and hold their sacred feasts, continuing their rituals and traditions. This foes not go unnoticed and the accusations of false converts begin. Having committed apostasy, they are placed under the control of the Inquisition.

Therefore, we see that the ascension of the medieval Inquisition occurred because of these principle causes:

- The heresies of southern France, mainly Catharism and Waldensianism.
- The rest of the spiritual fanatics, regardless of the name by which they are identified, be it Fraticelli, Brothers of Poverty, Beguines, (these traveled the roads prophesying the imminent coming of the Antichrist for the year 1325), Beghards etc.; Pope John XXII, on February 17, 1317, orders the inquisitors of Languedoc to persecute them wherever they appear.
- And finally witchcraft; being included under this title a wide range of "subcategories" such as divination, astrology, demonology, magic, alchemy and a long etcetera.
- The later resurgence which finally gave rise to the modern Inquisition, of which we won't go into, was due to the problem of false Jewish converts.

The Inquisition had full powers to act as it deemed appropriate in these circumstances, and even more, Benedict XII gave them powers to take action in common law crimes, such as adultery, incest, concubinage and ultimately, all sacrilegious or unnatural acts.

The Aragonese Inquisition

Although we call from 1220 or 1230 until the end of the 15th century the "Medieval Inquisition", it is more convenient to call it, in the case of Spain, the "Aragonese Inquisition"; for only in these territories was it a formalized and structured Inquisition as we understand it today. In the rest of the Peninsula, it was not until the end of the 15th century that Alonso de Ojeda, a Sevillian Dominican, and, of course, Isabel and Fernando, that an Inquisition was created that did not take into account borders or jurisdictions. Until then, it could be stated that outside Aragón, its activity was practically non-existent, leaving the job of investigation to the bishops, and punishment to the secular authorities.

Only the crown of Aragón admitted the Inquisition, as we said earlier, because of its proximity to the French border, where heretics or refugees fled from France. Jaime I promulgated an edict in which he specified the means and people to be

employed in the search for heretics, these would be: a bishop assisted by two or three laymen; which the Pope soon ordered to be joined by Dominicans and Franciscans.

This Inquisition, run by bishops, began its journey in Lérida and Tarragona in 1232, being especially concerned with the northeastern area, and its first court was established in Lérida around 1238, overseen by Bishop Bernardo with two Dominicans: Pedro de Tomenes and Pedro de la Cadireta.

There was no permanent location for the Inquisition tribunal; it was itinerant, its members traveling from town to town on their mules or in wagons. If there was heresy or any accusation in lands where there was no inquisitor, it was the bishops who were responsible for eliminating it.

At that time the chief task of the inquisitors was the investigation of the Cathars or heretics in general who had reached these lands. Thus began the investigations that gave the first condemnation against the memory of the Count of Forcalquier and Urgel. The sentence consisted of the exhumation of his remains, which were burned and the ashes thrown to the wind. But this was only the first condemnation; other remains that suffered the same fate were those of the Viscount of Castelló and Sardinia and his daughter Esmeralda, wife of the Count of Foix. Little or nothing remained of the Cathar revolt that had spilled so much blood in France years before.

Attention was also paid to the growing problem of converted Jews, many of whom were burned in Aragón, although this problem would be dealt with more severely later, in the so-called "modern Inquisition."

Thus, during the 14th and 15th centuries (coinciding with the great Schism of the Catholic Church) the intervention of the Inquisitorial tribunals in Aragón was reduced, as the danger of heresy crossing the Pyrenees almost completely disappeared. The problem of the false converts had not yet exploded, as it did in later years, and little by little the Inquisition lost its effectiveness in Aragón, fading into the sea of the history until its subsequent reappearance, stronger than ever, around 1483.

The Procedure of the Holy Office

Gregory IX sent a letter on October 11, 1231 to Conrado de Marbourgo; in it, and broadly speaking, inquisitorial procedure was:

"When you come to a city, you will call together the prelates, clerics and people and you will give a solemn sermon; then you will look for some discreet people and you will start an inquisition or search for heretics and suspects. Those who, after examination, are declared guilty or suspected of heresy, must promise to completely obey the commands of the Church; if not, you will act against the heretics following what we have recently promulgated."

When the inquisitors came to a town, city, or village where they were to practice an inquisition, they would appear at the local church or present themselves to the secular authorities and made sure all the people knew that on such and such a day —preferably a Sunday or holy day—everyone would have to gather at the church or in front of it, for the reading of an edict or sermon.

When the day arrived, and once everyone was assembled, the appropriate Creed or a sermon was read, depending on the case. At the end of the reading everyone in attendance was made to repeat a promise to help the inquisitor and his ministers, an oath made with the right hand held high before a crucifix held by the inquisitor or someone he appointed to do so. The secular authorities could also be made to give a public oath that they would do everything in their power to eradicate from their lands anyone marked as a heretic by the Church. "*And they will do this in good faith and according to their strength*." On this issue, in the letters of Urban IV and Clement IV the following appears: "*If anyone, whatever condition they may be, opposes you — which we do not believe will happen — or if they prevent you from doing your task in a way so you can no longer act freely, act without fear against them according to the canonical sanctions determined against the supporters of heretics and their defenders.*" Once everyone swore, they went on to read the edict.

It was a reading of a list of heresies, and a public invitation to denounce oneself or others under the premise that if this was done within the grace period—between thirty and forty days—the accused would be reconciled without punishment. These last words were so promising that the denunciations, both of oneself and of others, proliferated in every town.

The reading of the edict could take hours, depending on the inquisitor. The text included a long list of offenses or sentences that as the years went by became longer, adding new heresies or offenses as they appeared. This meant that certain behaviors, which until then were not known in the area, began to appear in the populations where it was read.

Thus, people enjoyed a grace period—*tempus gratiae sive indulgentiae*—in which they could present themselves before the inquisitors to incriminate themselves for any offense or heresy. Thus, they were released in exchange for minor penances; for example, paying fines, performing a certain amount of prayers, taking a pilgrimage or even some stranger penances, such as being made to take a bath.

After this grace period, if someone who had not incriminated himself was denounced, the tribunal proceeded to investigate the case, and to arrest of the accused if justified. First, they were sent a written or, more commonly, verbal citation. The accused was to appear before the inquisitors immediately. In France, if he did not appear immediately, he was declared contumacious and temporarily excommunicated. It was not usual, but if the inquisitor considered it appropriate, he could send a second request or even a third. The civil authorities were responsible for the arrest of the accused.

Once the accused was before the inquisitors, they were subjected to an interrogation; asked a series of very concrete questions that were prepared in advance and their answers were noted. A secretary did not transcribe the interrogation exactly, but it made an analytical summary. Bernardo

Gui considered that the truth could be more easily detected in this way.

If the accused confessed at that point, that was the end of it. But if he did not plead guilty, witnesses were summoned. Anyone testifying to the accusation was heard, although the accused had no way of knowing who was denouncing him, since this information was kept secret. The minimum age for a valid witness, since the Council of Toulouse in 1229, was fourteen years for men and twelve for women. Two witnesses were sufficient to condemn the accused. Normally care was taken to prevent allowing the accusation to serve as a tool for personal vengeance; for example, creditors and debtors or husbands and lovers. In fact, on April 19, 1223 Gregory IX sent a letter to Robert Le Brouge in which he warned him that "*heresy was not a false pretext to condemn an adversary.*" The inquisitors could disregard witnesses if they considered that they were not sincere or had personal interest in the punishment of the accused. Those accused of perjury could be punished with the stipulated penalties.

Next, the accused was taken before the inquisitor or bishop who was handling the case and made to swear to tell the truth. They were assigned a lawyer, who didn't practice as we understand it today, but rather kept imploring that they acknowledge their guilt. If, on being questioned, they didn't acknowledge their guilt, they could be remanded to custody, confining the suspect — "*to the bread of anguish and the water of pain*" — as long as the inquisitor considered it necessary, or until they reconsidered and admitted their guilt. In case of continuing without results, the next step was to implement torments or torture. This point requires special attention, since popular imagination has attributed too many black legends to the Inquisition which, although were real in Europe, did not reach the level of cruelty in Aragón that was seen outside Spanish borders.

When applying torture, Eymerich, in his *Directorium Inquisitorum* gives a series of suggestions as to what should lead to torture; not being strict rules, only his personal evaluations. For example, if the accused hesitates or contradicts himself; it should be understood that he is lying or hiding the truth, and the reason for his contradiction is because he is uncomfortable. According to the *Directorium*, there are three basic pillars in the implementation of torture: bad reputation; witness, not hearsay; and if there are any other strong indications. If there were not at least two of the three pillars, from Eymerich's point of view, no torture could be applied.

Torture

As a result of the Papal Bull *Ad Extirpanda*, promulgated by Pope Innocent IV on May 15, 1252, subsequently reaffirmed by Alexander IV on November 30, 1259, and finally by Clement IV on November 3, 1265, it was decreed that heresy was a state matter and allowed the Inquisition to use torture as a legitimate way of obtaining the confession of the accused, whether men or women, elders or children; decreeing the death penalty at the stake at the hands of the secular arm for those that relapse in their ideas or heretical practices.

The prohibition of torturing children, the elderly, women in labor, or those under the age of fourteen, came much later, and is indicated in writing for the first time in an annex to the *Directorium* by the canonist Francisco Peña in the 16th century. This Papal Bull also granted the State a part of the confiscated property of the heretics found guilty.

In reference to the implementation of torture:

"The head of state or governor shall force every heretic they have in custody, applying without causing death, or breaking their arms or legs, as with thieves, murderers of souls, or thieves of the God's sacraments and the Christian Faith, until they confess their mistakes and accuse other heretics whom they know, and specify their motives, those whom they have seduced, and those who have sheltered and defended them, like thieves and bandits of material goods, shall be accused as accomplices and they will confess the crimes they have committed."

The implementation of torture was practically unknown in medieval Aragón and was only begun, under pressure from Italy, during the Templar trials. Clement V was the one who insisted on the use of torture, as well as being one of the main architects in the suppression of the Templars. Therefore, when the Inquisition was established, the legality or morality of torture were not questioned in any way, as its use was already well established. Thus, the Aragonese Inquisition practiced torture with greater restraint than in the rest of Europe, as can be seen in the Aragonese historical archives. Remember that the implementation of torture should be carried out with care not to mutilate, or to put the accused in mortal danger, nor was bloodshed allowed. Therefore, laymen, who were not affected by such prohibitions, were responsible for the implementation of torture and executions. This was not the case with the civilian powers that used torture as a habitual way to extract confessions from prisoners.

Meanwhile, beyond the Pyrenees the practice and implementation of torture was the norm, cruelly applied to heretics of the French Midi. It was not used so much in Aragón, and three instruments were normally used: the strappado (pulley) , The toca (water torture) and the rack, And to a lesser extent, ordeal by fire or foot roasting.

Eymerich, in his *Directorium*, recommends the use of torture only when all other avenues have failed. He insists on repeated interrogation, asking the same questions over and over again, in a brotherly and patient tone in which the inquisitor only wants what is good for the accused. When this fails, the threats begin: *"If you do not speak, you will be subjected to torture…"* A threat that the defense lawyer assured would come if they did not confess.

Needless to say, on more than a few occasions, merely displaying the instruments of torture, the executioner, the crucifix, the notary, and the lord inquisitor, was enough to frighten the accused and obtain the confession.

- **The Strappado:** the individual in question had their arms tied behind their back and were suspended by a rope

attached to a pulley. They were then slowly raised off the ground, having to support their own weight with their scapula and shoulders. Normally different weights were attached to the feet to increase pain. Once a certain height was reached the rope was released and the victim was dropped, their fall abruptly broken before hitting the ground. Normally it caused the shoulder blades to dislocate or break.

- **The Toca:** Once the inmate was immobilized, they placed a toca (white linen headdress) or rag in their mouth, stuffing it in up to the throat. Then water was slowly poured on it so as to be swallowed. In this way a constant feeling of suffocation was achieved by fighting for breath and swallowing the water at the same time. Greater or lesser tolerance to this method was measured in water jugs; the greater the number, the more resistance.
- **The Rack:** The prisoner was placed on a table, and their extremities tied with ropes to rollers, a wheel or a stretcher. As the ropes were tightened, they stretched out the limbs, causing horrible pain. At times the accused suffered very serious tearing of tissue. Normally tolerance was measured by the turns received. This was the most commonly used torture instrument.
- **Foot roasting:** The prisoner was immobilized on a stretcher, a stock or a mobile table, their shoes were removed and the soles of their feet were smeared with grease and roasted over a brazier or open coals. From time to time a screen was placed between the fire and the accused's feet, which gave them a momentary respite and allowed the inquisitor to resume the interrogation.

The proof of the crime of heresy was confirmed by the confession of the accused, who had to reaffirm their guilt the day after being tortured. If they didn't, they were reminded that the previous steps could be repeated again. If they still didn't confess, the evidence obtained and the testimonies of the witnesses were studied, and a religious council was formed—sometimes by secular clergymen—along with *jurisconsultos* (law specialists) to deliberate and obtain a sentence, which the civil power was responsible for executing. Years later, public execution gave rise to the so-called "auto-da-fé" (the burning of a heretic), which became much more famous in the following centuries, with the modern Inquisition.

Auto-Da-Fé

Called also *sermo generalis*, the auto-da-fé symbolized the triumph of faith over sin, the public demonstration of the punishment that awaits

sinners. At these events, the sentences were read to the defendants and the sentence executed at the hands of secular justice before an expectant crowd. During the first era, which is of interest to us, they were indeed a matter of faith. Rigorous, austere and sober auto-da-fé, nothing to do with the auto-da-fé in centuries to come with the presence of kings, high ecclesiastical leaders, people crowded into the squares crying out for a decrease in the severity of the law on behalf of the condemned.

These auto-da-fés were usually performed in squares or churches, under the watchful eyes of the inquisitors and the representatives of secular justice. In them, the sentences were revealed, so until that moment, the condemned didn't know what they were going to face; but not always, as those condemned to death already knew of the night before.

The auto-da-fé could be private (also called *autillos*) or public, depending on whether or not the presence of spectators was permitted. These spectators were people from the same town or neighboring towns, who usually came to see the auto-da-fé that served, besides as an exemplary lesson, to extol Christianity.

It is thought that the first auto-da-fé in Aragón was on May 12, 1314. The Dominican Puigcercós, inquisitor of Aragón, burned several corpses and six living heretics. And until he died (in 1325) he rekindled this act annually. Later, Brother Rosell increased these auto-da-fé, especially against the remnants of Manichaeism. Later, around 1356, the Catalan Nicolás Eymerich arrived as inquisitor for Aragón, who maintained the auto-da-fé and had several French repeat offenders burned; even King Jaime was present at this auto-da-fé.

Towards the Modern Inquisition

The first years of the modern Inquisition are the last that are covered within the period of Aquelarre, specifically until 1500. The definitive start to this new Inquisition was given by the Pope Sixtus IV, on the 1st of November 1478, when he approved its establishment in the rest of the Peninsula. The first inquisition in Castile was formed in Seville that same year. This Papal Bull basically stated that two or three priests of more than forty years of age (as Eymerich established in his *Directorium*) should be named as inquisitors, and that the king of Castile would appoint or dismiss them.

The persecution of Jewish converts was the cause of its implementation, apparently thanks to the evidence presented by the Sevillian Dominican Alonso de Ojeda, supported by the archbishop of Seville and the prior of a Dominican convent in Segovia; according to whom, there were false converts throughout Andalusia and Castile, a crime that fell entirely within the purview of the Inquisition. However, there are experts on this subject who assert that there may have been other reasons for the establishment of the Tribunal. Llorente asserts that it was the greed of the kings in regards to the property of the converts, Lea tends to believe that it was the interest of his Holiness in extending intolerance. Ranke speaks of the strength of state unity, others such as Hefelé, Menéndez Pelayo, Llorca or Messeguer speak of the strength of unity in faith and, finally, the Hispanist Henry Kamen believes it was the importance of using repression as an instrument of the State.

During the first two years of its establishment no actions were taken; there are those who see this as a grace period so that the converts, knowing of what was to come, could change their customs and abandon their heresy. It can be confirmed that the Inquisition in Castile had been in operation since 1480, and in Aragón since 1481, coinciding with the first auto-da-fé in Castile, more specifically in Seville and with Alonso de Ojeda giving the sermon. Thus it appears pointed out in a writing of the time that García Carcel published a few years ago: *"Los Reys Catholics feren començar la Sancta Inquisició en sos regnes e foren presos molts presos, dells cremats y dells confiscats los bens y trets a penitencia"* ("The Catholic Kings created the holy inquisition in their kingdoms and imprisoned many confiscating their properties and burning them to save the accused's souls.")

The Supreme Council and General Inquisition was formed in 1483, its president, who was soon designated Inquisitor General, was Tomás de Torquemada, inquisitor of Castile and Aragón. This was a remarkably political position, and many of those who occupied it, came to it by performing services to the state, or vice versa: came to these positions of service to the state after being general inquisitors. Some examples are: Diego de Deza (1498–1506), Torquemada's successor as Inquisitor General, teacher of Prince Juan and confessor of the king; Cisneros (1507–1517) and Hadrian of Utrech (1508–1522).

The Inquisitor General is above the Supreme Council of Holy Inquisition, and just under the king. Under the Council are the District Courts. These appeared with the modern Inquisition, they were established in fixed sites distributed throughout the Peninsula located specifically in: Leon, Palencia, Burgos, Salamanca, Segovia, Calahorra, Siguenza, Zaragoza, Lleida, Barcelona, Valencia, Murcia, Cuenca, Toledo, Ávila , Llerena, Seville, Jaén, Córdoba, Jerez and Palma. Galicia didn't have a district court until 1574 after two failed attempts.

The extensive history of the modern Inquisition is not needed here, so I will leave it at this point.

Military Orders

Basically, a military order is a group of warrior monks; people who accept monastic rule like other monks, but also swear to protect the banner of the cross with their weapons. Their main function is warfare, although among their ranks are also strictly religious components (monks and nuns) who work caring for the sick and the poor. The main military orders in the Peninsula were, by date of creation:

Lirios (Lilies)

Navarre

Also called "Real of Navarra", it was founded in the kingdom of Navarre in 1023, in honor of the Immaculate Conception of the Virgin Mary. It is devoted to the defense of religion and country, so it lasted until the incorporation of the kingdom of Navarre into the Spanish crown in 1512. Its emblem is an image of the Annunciation surrounded by celestial lilies, hence its name. Its motto is "*Deus primun christianum servet*" (God is the first Christian to pray).

Hospitaller

The Holy Land

The Order of the Hospitallers of St. John the Baptist was born in 1104 in Jerusalem with King Baldwin's initiative to take charge of St. John's Hospital in the Holy City. Subsequently, circumstances caused them to create a military branch, the Order of Knights of the Hospital of Saint John of Jerusalem, like their comrades-in-arms (and often rivals) the Templars. With the fall of Jerusalem the order moved to Cyprus, and then to Rhodes, becoming ruthless enemies of the Muslims, who launched numerous attacks against the island, but never manage to expel the Hospitallers from it until the 16th century. In the Peninsula there were Hospitaller settlements in Castile and Aragón, although their reputation was never as great as the Order of the Templers. Their surcoat was originally black with a white Maltese cross whose arms, of equal length, widen at the ends, but from 1278 on they wore a white cross on a red background.

Temple

Holy Land/France

The Poor Fellow-Soldiers of Christ and of the Temple of Solomon, known as the Knights Templar, is perhaps the most famous and legendary military order. It was created in 1118 by Baldwin, king of Jerusalem, and ratified in 1127 by Pope Honorius II. It was originally composed of only nine knights, all French; although the order eventually became international, French influence was always great. The Templars (so called for having their principle headquarters near the ruins of the ancient Temple of Solomon) were devoted to the defense of the kingdom of Jerusalem and to the protection of Christian pilgrims who traveled to the Holy Land. It was divided into three groups: Knights of noble origin, in charge of war; Servants or squires, of more humble origin, responsible for the care of sick pilgrims; and clergymen, who served as chaplains. They followed the rules of St. Bernard and vowed to be chaste, poor, and obedient. They were forbidden to refuse combat even if the enemy outnumbered them three to one, and if they were captured they would not ransomed, for which reason they were executed by their captors, since they were not docile slaves.

The fall of the Holy Land took away the order's raison d'etre, and the many riches accumulated by the order (since the nobles who entered the order yielded all their possessions to it) aroused the greed of the French king, Phillipe IV, who was in a position of exceptional power, having "retained" the Pope, the only authority that the Templars recognized, in Avignon. In 1307 he charges them with heresy and orders them arrested, encouraging the rest of the kings of Europe to do the same. The process lasts five years, in which there was no lack of torture, before the Pope dissolves the order in 1312. Two years later, Grand Master Jacques de Molay dies at the stake. They say that he cursed the king and the pope who had betrayed him with his last breath. Believe what you want, but a year later they were both dead.

Most of the possessions of the Templars (nine thousand chapter houses and manors scattered throughout Europe) are handed over to their great rivals, the Hospitallers. In the Iberian peninsula their possessions are distributed differently: Jaime II of Aragón creates the Order of Montesa with their riches and possessions, allowing the old Templar knights and priests to join. King Dinis of Portugal simply changes the name of the Templars by creating the Order of Christ (see below). However, in Navarre they are persecuted as in France, and in Castile their possessions remain in the hands of the crown, although a court exonerated them of all guilt...

Their Surcoat was white with a red Maltese cross on the chest. The servants, on the other hand, wore brown or black robes.

Persecuted by the kings, protected by the people, they became a legend, and perhaps something more.

Calatrava

Castile

The defense of the fortress of Calatrava was initially given to the Templars. Its strategic importance was immense, since it controlled the whole Guadiana valley. The Templars left the fortress in 1157, claiming that it was untenable against the infidels. The following year the Order of Calatrava was created, initially formed by Cistercian monks and adventurous knights. The order is especially harsh, for it is governed by St. Benedict's rules (it doesn't allow

knights to marry until 1540). There are nuns of the order, although they did not participate in the fighting (at most, in defense, if it ever comes to that). They wear white surcoats with a red Greek cross with fluer-de-lis at its ends. They may wear sheepskins in winter, but not furs of more noble animals (and therefore, more vain).

Alcántara

Castile

Founded around 1166 under the name of Knights of St. Julian de Pereiro by the Leonese knights Suero Fernández and his brother Gomesio; the original name of the order comes from the first place that they defended against Islam. They are governed by the Cistercian Order and its members vow poverty, chastity and obedience. They must confess and take communion at least three times a year, and only with priests who are members of the order. Being small, it was, for years, under the protection of and sheltered by the more powerful Order of Calatrava. When King Alfonso IX of Leon took the castle of Alcántara in 1212, he handed its defense over to the Order of Calatrava, but they did not have enough people to man it, so they handed over in turn to their sister order in 1218, which is how the name changed to the Order of Alcántara. In 1383 Pope Lucius III formally recognizes the order and separates them from the Order of Calatrava. The order's badge is a wild dun-colored pear, without leaves, on the red cross of the Calatrava. Its surcoat is white with the black cape.

Santiago

Castile

Founded in 1170 under as the Brothers of Cáceres, after the conquest of said town by Fernando II of León. They changed their name to the Order of Santiago just a year later, when they received the patronage of Don Pedro, archbishop of Toledo. A military order charged with combating infidels, their commitment to the Holy Apostle also makes them patrol the Camino de Santiago, protecting pilgrims from evildoers and other threats. Since 1312 there have been canonical nuns of Santiago, in charge of lodging and caring for the pilgrims. The order follows the rules of St. Augustine and admits married men into its bosom, although they have to take a vow of conjugal chastity, as well as of poverty. Their surcoat is white, with the characteristic cross of Santiago in the chest, although they can wear a dun-brown cape as extra clothing.

Avis

Portugal

Founded in 1176 with the name Order of Évora, as they had their seat in that city, it changed its name to Avis after taking the city in 1211 and moving its residence there. Its knights follow the Cistercian code. They are dressed in a white surcoat with a green cross on the chest.

Montesa

Aragón

An order created in 1316 by Jaime II of Aragón, which is based in the monastery of Montesa and uses the patrimony (both material and human) of the extinct order of the Temple. The old Templars continue to defend the frontier of Valencia as they did before, under another insignia and other rules of conduct. They follow the Cistercian rule and are under the tutelage of the all-powerful order of Calatrava, which ensures that they do not fall into their old and supposedly heretical customs. Its surcoat is white with a black cross.

The Band

Castile

An order created by the king of Castile, Alfonso XI, in 1320, which has as peculiarity that the grand master of the order is the king himself (which is not surprising, remember that he was a knighted king, anointed by Santiago Matamoros). Only the second sons of nobles who have served the king in arms or in the court for ten years are admitted to the order. They are bound to defend the Christian religion and to have absolute fidelity towards their king. Their surcoat is white, but they have a four-finger-wide band of black fabric that crosses the chest diagonally from the left shoulder to the right side. This band (which gives them the name) symbolizes the bond of the members of the Order with God, since the heart is on the left, the sword is girded on the right.

Order of Christ

Portugal

Created in 1318 by king Dinis of Portugal under the Cistercian code. Its members, originally mostly Portuguese Templar knights, vow chastity, charity and poverty, as well as an oath to fight infidels at all times. They received property confiscated from the Templars, which was humorous irony, since being Templars themselves, they only changed their insignia and little else. Its surcoat is white with a gold cross on the chest. The most famous of its grand masters was Don Enrique the Navigator, who in his day obtained ecclesiastical jurisdiction over lands discovered in Africa and in the Azores islands.

The Fraternitas Vera Lucis

The Fraternity of True Light is a secret society engaged in a struggle against magic (whatever it may be) and against all sorts of creatures from the irrational world, from demons to simple pixies, because it considers them all evil.

The founder of this secret society was a French knight, Hugh de Molay, who killed his wife in 1101 as she tried to sacrifice their son in an Aquelarre to the demon Agaliaretph. A veteran of the First Crusade, Molay decided to undertake his private crusade against the Antichrist, founding an order of men of God consecrated to that cause. But, as the ways of the Evil One are dark and twisted, Molay decided that the order would be secret, to work in the shadow and attack the Devil where he least expected it. Any means—extortion, murder, corruption or torture—would be valid in this war without quarter.

The Brotherhood of True Light (as it is popularly known) won its first great battle for its cause when it instigated and carried out the crusade against the French Cathars (1213). Simon de Montfort, the *magister magnus* of the society, did not hesitate to poison the Catalan king Pere I, protector of the Cathars, shortly before the Battle of Moret. All the men, women and children in the area were exterminated. God, they said, *"would separate the heretics from the believers in heaven."* With the brotherhood he confronted another, radically opposed, secret society with whom they had allied with in their beginnings: the Anatema Brotherhood, a secret brotherhood of sorcerers who also seek to fight the Devil, but through the use of white magic (see below).

Before these new enemies, Simon de Montfort decided to take a new approach to the order; not so much to fight against the Devil, as to fight against all facets of the Irrational in general, and against magic in particular. Since then the members of the Order have attempted to eradicate magic and magical creatures from the face of the earth, making people believe the first a fantasy and the second a superstition.

The Templars followed the Cathars in 1307. Many did not believe that the all-powerful order of monks, crusaders, and magicians could fall, but had to yield to the evidence when, seven years later, the Grand Master and the chief members of the order died at the stake. This was the definitive endorsement of the secret society, which by the end of the thirteenth century was installed in most of the kingdoms and duchies of France, the British Isles, the Holy Roman Empire, Italy and the Peninsula.

The organization of the *Fraternitas* in any country consists of a *magister magnus*, usually in the capital of the kingdom, most often tightly enmeshed in the circles of political power. This grand master is held accountable by the local heads, the *pater*. There is no international hierarchy, but there have been numerous cases of mutual aid between members of the brotherhood in different countries, and there have been several synods with *magisters* from different kingdoms, in which joint policy has been decided.

There are three types of *fráteres*:

- The *miles*, the shock troops, the soldiers.
- The *doctus*, the wise, the studied.
- The *servus*, the servants that dedicate themselves to smaller jobs, such as surveillance, robbery or even murder.

The laws of the Brotherhood are simple: absolute and blind obedience to the superiors of the Order, and to carry out their mandates without question, doubt or delay. They also vow eternal hostility to the Devil and, from the thirteenth century on, against those who practice magic; because it is a gift from Hell itself. It is considered in turn that all magical creatures are demons, and as such they must perish. Those brothers who betray the simple rules of the order are exterminated by their own brothers-in-arms. Minor offenses are punished with great severity, the *pater* of each region deciding the penalty according to their wisdom and the wrong that was done.

While not always, the *Fraternitas* usually feels comfortable in the bosom of the Church, and many of its members disguise themselves as prelates (when they really are not) to better serve the ends of the secret society. This is especially evident in France, where the *Fraternitas* came to dominate the papacy, imprisoned in the domain of Avignon for almost a hundred years.

The *Fraternitas Vera Lucis* never use magic, obviously, not even to face a magician. They always prefer to use brute force, treachery, or schemes. They have several symbols and signs to recognize each other, one of the most used is a medallion of iron enameled red, with a Cretan cross (gammadion, fylfot or swastika) with the blades oriented to the left; a solar symbol used by the first Aryan Tribes. Some see in it the representation of the darkness of bloody-mindedness, the refusal to see what is evident. Whether it was on purpose or by chance, if chance exists, they could not have chosen a more appropriate symbol.

The Anatema Brotherhood

Much was lost with the fall of the Western Roman Empire and the beginning of the Dark Ages. We are not talking just about Roman civilization, but also about its culture. Much of their knowledge was forgotten. Others were preserved thanks to the meticulous work of the monastery copyists, living according to the Rules of San Benito. The Benedictines. The black monks. The guardians of knowledge.

That is what the official story says.

And as almost always, the story one is not a lie.

But it does not tell the whole truth either.

San Benito de Nursia (St. Benedict of Nursia) was in favor of saving all the knowledge that could be saved, even if it was not pleasing to the eyes of God. For this reason, pious monks saved the old texts of St. Augustine, yes, but also texts of arcane magic, such as the *Key of Solomon*, the book of Simon Magus, and even several pagan texts by Zoroastrian magicians. Needless to say, they were quickly criticized. From that was born the name of the order, hidden inside the *scriptorium*, often concealed from the brothers who shared the monastery with them: the Anatema Brotherhood, since they were considered heretics by the Church to which they belonged.

Needless to say, the history of the Brotherhood was neither simple nor easy. Soon their first major schism occurred: those who favored collecting both white and demonic magic; and those who, despite not refusing to preserve witchcraft, abhorred all relationship with the Devil. The latter won out, and the former was not heard of again (although, in the 17th century, a secret society appeared, called "The Infernal Brotherhood" that claimed to be descended from this branch).

The Anatema Brotherhood soon had to use magic to survive, both to defend themselves against the forces of evil that tried to seize the secrets they treasured, and to hide from the Church that would have burned both them and their texts without hesitation. In the 12th century they found what could have been their armed wing; the *Fraternitas Vera Lucis*, a brotherhood dedicated to combating evil, which is also spoken of in these pages. But that marriage of convenience lasted scarcely a hundred years. In the 13th century, during the Cathar Crusade, the *Fraternitas* attacked many of the monasteries and castles where the brotherhood was hiding, declaring thereafter a war on all magic, whether used for good or evil. The Brotherhood then found new allies in the Knights Templar, who unfortunately ended up falling into corruption, many worshiping the Devil. That motivated the last alliance between the Brotherhood and the *Fraternitas*, as they joined forces to finish them. But the Brotherhood suffered from naiveté, thinking that only the rotten part of the order would be eradicated, but the greed of kings and clergy was greater than reason and truth, and most of the warrior monks were exterminated. It was the Brotherhood's last mistake. From then on they were organized as a secret society, and many considered them a simple legend. But they are still there. Hidden in monasteries and universities; sheltered in castles where benevolent lords, knowingly, or not, protect them.

Famous brethren include Albertus Magnus, whose disciple, Thomas Aquinas, ended up betraying him; Pierre Abelard, famous for his classes at the University of Paris and for his defense of intelligence and even the souls of women; Ramón Llull—Raymond Lulio according to some chroniclers; Arnaldus de Villa Nova who, after being a doctor and counselor to several popes, had to flee to Moorish lands and abjure of his faith to save his own life; Henri de Villeine who, once dead, almost achieved resurrection; Johannes of Bargota, who was saved from the Holy Inquisition for having previously saved the Pope's life; and in somewhat more recent times Michael Servetus, Galileo Galilei and Fray Luis de Leon.

The Brotherhood was introduced into the Peninsula by an anonymous monk, of whom only the nickname with which he signed his writings is known: Tanys. It is quite probable that he lived in Finisterre, or in Noia. He left abundant texts, since he was very good at writing letters, and with them he encouraged others to join the Hispanic Brotherhood, which became one of the most important in Europe. Some of its most prominent brethren were Aker, Ignatz, Chris, Pintu, Nyarla, Maercs, and others, whose true identities were concealed by similar (and equally strange) pseudonyms. Such defenses were very successful, since the *Fraternitas* never managed to find any of them. Letters were written in a cryptic language, sometimes even with invisible ink that could only be read after heating the parchment on which they were written. On the other hand, couriers are always confused about the letters they carry, and even under torture they can't say how they got them or to whom they delivered them; no doubt it was because they had been bewitched.

An old saying goes that, where there is a great library, there will be an Anatema. Of course, another saying, as old as the last one, says you will never find a brother if he does not want to be found. The most notorious meeting places of these mysterious people include the monastery of San Gabriel on Camino de Santiago (also a place for Brothers of the Way to meet); Montserrat in Catalan lands; the Universities of Santiago, Alcalá and Salamanca. Some Brothers are clergymen, others adventurers, all scholars, who fight against evil using white magic, never black, behind the backs of both God and the Devil.

Berit ha Minian

In 1286, the Jewish mystic Moses of Leon wrote the *Sefer ha Zohar*, the so-called *Book of Splendor*; a treasure trove of knowledge revealing the existence of the Kabbalah. Initially intended for his comrades and disciples, over time the text was disseminated in the Jewish communities. About twenty-two years after appearance of the book, a secret meeting was held in a certain house in the Jewish quarter of Toledo. Ten of the most learned Kabbalists of the Peninsula (the majority of participants in the meeting were orthodox Kabbalists) discussed the spread of Kabbalah and its practice, not forgetting the magical use that certain individuals made of the sacred teachings. After a night of bitter debate, the group came to an agreement: something had to be done. The so-called *Berit ha Minian* was born.

The *Berit* ("pact") *ha Minian* ("group of ten adult Jewish men who gathered to pray") is a secret society of ten Kabbalists, all respected members of Jewish society, who reside in different cities in the Peninsula. From their cities, each member must watches over the objectives of the society in their area of influence, which are the following:

- To prevent the knowledge of the Kabbalah from falling into the hands of the *gentiles* — unbelievers — or those who are not worthy of this privilege, and if this happens, to take the necessary steps to correct the error; from stealing or burning books to other, more effective, methods.
- Prevent the abuse of the Kabbalah by those who create artifacts or practice magic. Depending on the member of the *Minian*, the attitude and actions may vary regarding this point. For an orthodox Kabbalist member, any magical use of the Kabbalah can be seen as blasphemy, and appropriate measures must be taken to prevent it. If a magical Kabbalist observes abuses in the practice of Kabbalah magic they may first try to convince the person to change their behavior (the members of the *Minian* who practice Kabbalah magic only practice it as a last resort, with the greatest of respect; through fasting, prayer and purification the day before using sephirotic, spells and halting their ritual if they notice any augury that Almighty's will is not in favor of its use), advising them on how to practice, and taking more severe measures if they refuse or continue with their abuses (to those who obtain magical Kabbalah knowledge without being worthy of it, they are as expeditious as the Orthodox Kabbalists). In any case, the practice of the so-called "Dark Kabbalah" is taken by both factions as the greatest of blasphemies and pursued to the extreme.
- To safeguard the treasures of the People of Israel. This task is predicated on keeping the Hebrew treasures and relics out of the hands of the greedy and the unworthy, as well as preventing their loss through abandonment or the simple passage of time. In this, the society has had some success, finding the table of Solomon, which is guarded by a Toledan member of the *Minian*.
- Protect the People of Israel from the Adversary: Although this rule relates to protecting the Hebrews in general from the Devil, some members of the *Minian* see it as an obligation to protect Jewish communities from dangers such as Christian assaults. This has provoked conflicts and debates in the *Minian;* some see these misfortunes as trials by God, that shouldn't be interfered with, while others, more practical, see that focusing on this goal weakens the strength of society to take care of the rest of its objectives. Again, each member of the *Minian's* behavior regarding this rule, will depend exclusively on them.

In order to fulfill these objectives, each member uses their influence and economic resources to promote their aims in the local Jewish society. In addition, the so-called *justos* ("righteous"), people of complete confidence and loyalty to the member of the *Minian* (usually close friends or family) and like-minded with the cause of the society, help them to fulfill the order's design (the *justo* might know of the existence of society or not, or might think that the idea is just a personal initiative of the member). These *justos* act as intermediaries, to safeguard the identity of the members of the *Minian* and the secret society (for example recruiting a group of adventurers to do dirty work for them).

The members of the *Minian* usually maintain contact between themselves by means of encrypted messages delivered by *justo* messengers, encrypted with complex *gemátricos* codes and kabalistic allegories, that make them difficult to understand and prove the true identity of the sender. The *Berit ha Minian* usually meets on a normal basis every four years in Toledo, to coordinate actions and discuss the affairs of the society. This meeting is not fixed, and may be delayed or come earlier according to the *Minian's* needs. Matters are voted on by the ten members of the *Minian*, who must reach an absolute majority in their decisions. If they do not, the vote is taken again after a few hours of reflection (in repeated votes with a lack of agreement, it is normal for discordant members to reluctantly vote the majority option, to avoid deadlocks). In case of death of one of the members, the rest vote to invite in a new member that matches the objectives and philosophy of the society, usually one of the deceased's old *justos* (though not always).

Relations with other secret societies are quite mixed. The *Minian* have infiltrated some *justos* within the *Fraternitas Vera Lucis*, who offer tips about dangerous individuals, both dark Kabbalists and "uncontrolled" magical Kabbalists or other enemies of the society. It is suspected that a member of the *Minian* may have a high level contact, on a personal level, with the *Fraternitas*; or might even be a member of it, although if this is so, the Magical Kabbalistic members of the *Minian* have not been bothered by the fraternity (yet).

Regarding the Anatema Brotherhood, relations are more tenuous: although in the past they have acted through a *justos* with the *anatemos* in order to achieve common goals for both societies, the current attitude of the *Minian* varies from that of suspicion and distrust, to outright hostility, since it is suspected that the Brotherhood wants to learn the magic of the Kabbalah and use it as a weapon against the Evil One (this does not prevent a member of the *Minian*, on a personal level, from having contact with the Brotherhood). Regarding the so-called "Brothers of the Way," it is not uncommon for them to be "used" through the intercession of the *justos* when extra help is needed.

The *Berit ha* Minian have some success in their task, but at the end of the Middle Ages, it suffers two harsh setbacks: the first in 1492, the expulsion of the Jews from Castile, which in more concrete terms expels the *Minian* from the kingdom,

Consilium Arbitro: The Kabbalah

The Kabbalah is a set of Hebrew esoteric and mystical doctrines and practices for the interpretation of Sacred Scripture. According to the Jewish tradition, God taught it to a group of angels and, through them, it was transmitted to Adam, so that he could recover the lost state of grace. Hence its name; "kabbalah" comes from the Hebrew word *laykabbel*, "to receive". The Kabbalah was transmitted orally for many centuries, only given to those members of the Jewish community who are the most honorable, righteous and dignified (among them are such famous figures as Moses and King Solomon). The requirements of a Kabbalist are revealed in the *Zohar*: to be Jewish, married, at least forty years of age, scholarly in the sacred books, and a score more, summing up a perfect servant of God (in the eyes of the Hebrew society). In this way, it was not surprising that the practice of such teachings was centered around rabbis and synagogues.

The Kabbalah came to Spain in the 13th century from Provence, establishing a center for the dissemination of the mystical philosophy in the *call* of Girona, although later it spread to other cities in the Peninsula, such as Leon, Burgos, Ávila, Segovia and Guadalajara. The definitive push was given by Moses of Leon when, in the 1280's, with the intention of adequately showing the Kabbalah to some members of the community, he wrote the *Zohar*; a book based on his interpretation of an older work by the same name. This book, which should have remained in that circle of initiates, was soon copied and disseminated to many of the Hebrew enclaves in the Peninsula. The knowledge of the Kabbalah reached Christian ears, though it was outlawed as some form of Jewish witchcraft due to the lack of knowledge, equating it with necromantic practices. It would not be until the Renaissance, with the revival of interest in mysticism, hermeticism and other related philosophical currents, that books were published on the subject, and *gentile* interests appeared in Hebrew mysticism; those who can be called " Christian Kabbalists "(this phenomenon was not widespread in Spain, thanks to the vigilance of the tribunal of the Supreme Inquisition, which put its zeal into controlling publications of books of doubtful morality or Christian spirit).

We must distinguish two ways of practicing Kabbalah. On the one hand there is the so-called Orthodox Kabbalah or *Kabbalah*, centered on the study of the Torah, in search of hidden meaning and deliberations on such knowledge. To this end, the Kabbalist, using the special feature of the Hebrew alphabet, which assigns each letter a numerical value, uses several methods of interpretation: *Gematria*, the sum of the value of the words' letters; *Notarikon*, consisting of the formation of a word with the initial and final letters of one or more words, phrases or texts; And *temurah*, deliberations on different words with the same gematric value, that could include the substitution of the letters of a word for others according to certain rules. This orthodox Kabbalah practice was focused solely on the religious philosophical point of view, for a better reconciliation of Hebrews with Yahweh.

The second type of kabbalistic practice is called *Qabbalah*, which uses the knowledge gained from the *Kabbalah* in magical calculations, resulting in a magical science with its own identity. Although this type of magic is beneficial, because it is based on the wisdom granted by God and always subordinated to His will, most Orthodox Kabbalists see the use of such knowledge in magical calculations as little more than blasphemy. Kabbalistic magical practices can be divided into two classes: on the one hand the so-called *Sephirotic* spells, which use the power of the Tree of Life, a mystical representation of all Creation and the hidden realms concealed therein, and the *Qlipothic* spells, which refer to the so-called Tree of Death and its inhabitants, mainly demons and worse. The honorable kabbalist will take precautions against practicing this last kind of knowledge, for although it has the power to vanquish demons, its excessive use or study corrupts the point of view of God's honorable servant, causing them to abandon the path of the Almighty in favor of the mysterious descent into the Abyss that hides in the depths of the Tree of Death.

But let me stop discussing such topics, for I fear that these pages are not the right place to reveal such secrets…

provoking many Kabbalists to leave or lose many of their most valuable texts in the exodus (in this regard, there are rumors of some *justos*, or even members of the *Minian*, falsely converting to Christianity; practicing Judaism secretly while attempting to climb socially, with the intention of gaining power to continue the vigilance). The second setback was even worse: with the arrival of the Renaissance, and thanks to the diffusion of Kabbalistic texts by Pico della Mirandola and others, the Kabbalah lost some of its secrecy, even reaching *gentile* hands. Although it would not be the same, the *Minian* continued trying to continue its work, but without their previous success.

The Magisteruelo Sect

A demonic cult that adores Lucifer in all his manifestations, as well as all the demonic princes and lesser entities. Their acolytes are allowed to venerate any devil and invoke as many as they can and wish to, within the magnificent and multitudinous aquelarres where *Amanita Muscaria* (fly agaric) and more rarely *Claviceps Purpurea* (ergot fungus) are consumed; these drugs cause hallucinations, but in some cases also produce gangrene, or seizures with the loss of the senses.

The Devil is given the name of *Magisteruelo* or Little Master, and they have a dualistic view of religion, as they consider him God's brother, who was unjustly expelled from Heaven and therefore destined to reign. They worship him in the form of a dragon, as it is presented in *Revelation* 12:9: "*Drago ille magnus, serpens antiquus, qui vocatur Diabolus et Satanas*" (The great dragon, the ancient serpent, who is called the Devil and Satan). Sometimes he was represented as a cat, especially in the Navarrese and Aragonese congregations.

Part of their doctrine is the sacrifice of children and their ritual anthropophagy according to a distortion of *John* 6:54: "*Those who eat my flesh and drink my blood have eternal life.*" It is a common habit in the Sect (also called the Brotherhood) to soak a wafer in the still-warm blood of a child, and even to use infants born of their orgies in their rites, especially those born by incest, which are burned alive and their ashes collected and guarded. The members attach great value to these ashes, for they believe that those who taste them become faithful devotees of Satan, who can use the infant's soul for himself, as it would by no means be accepted in the kingdom of Heaven.

The Sect venerates a relic they believe they receive their power from: the genitals of the sainted French monk Gerald, who, seduced by a devil, castrated himself and bled to death before the tomb of the Apostle in Santiago de Compostela. They have a strong organization, dividing themselves into local congregations led by the *Larvatus* ("the one possessed by the Devil"), on occasion advised by a *masca* or witch. Its power has grown in recent years to such an extent that it is said that they have acolytes in all the towns, villages and religious orders; with its headquarters in Toledo, a meeting place where they keep their relic.

The admission of new adepts is done through a simple ceremony, but with careful preparation which includes the theft of unbaptized children and those who are not protected by crucifixes or prayers. They are sacrificed by means of ritual magic and cooked until the meat falls from their bones. The most solid parts are used in an ointment for magical and metamorphic practices. The liquid is placed in a bottle or a wine skin and those who want to (or are forced to) join the brotherhood drink from it during the course of the ceremony. The rite takes place in a church, if possible, before the mentors of the new disciples; they reject their faith in Christ and the baptism of the Church, and pay homage to the *Magisteruelo*. The ceremony concludes with the ingestion of the ashes of the already-mentioned children, so that the adept is bound to the Sect for life, revering only Lucifer and his entourage of fallen angels, and promising him his soul.

The Sect encourages magical study among its acolytes, and not only the black spells. This allows many of its members to obtain great power and have special privileges and favors from various demons.

The Travelers

They are also known by other names, most frequently as the Brothers of the Way or the Hunters. This organization (if it may be so called) lacks any reliable written records, so its origin is unknown and, and even more sadly, so is its end; In spite of all this, there are many brothers who assert that they have always existed, and that the many heroes of antiquity, such as Hercules or Theseus, belonged to the Hunters. Others, more pragmatic—and, for that very reason, totally wrong—claim that the society is no more than twenty years old, and that it was born in Barcelona, in the basement of the house of an old alchemist named Francesc de Matas, although nobody has proof that this is true.

Be that as it may, it is a rather heterogeneous group, composed of people who have suffered at the hands of creatures from the magical world; normally having lost loved ones or been involved in some event which they would have

been better off not witnessing. As a result, they now roam the roads, never staying too long in one place, hunting monsters and rescuing their victims. They do not have a rigid hierarchy, but operate alone or in small groups, some of which know each other; which may appear at first glance to be a serious deficiency; however, it is their greatest strength, because they know how to adapt quickly to change and, in the event that one is caught and interrogated, they can't provide much information.

There are various types of Hunters: for example, there are those who hunt one particular being (the woodcutter whose wife who were attacked by a lobisome, for example) and, once their revenge has been completed, return home to take care of if what remains of their family. They know that their life will never be the same, but they try to move on anyway; although they will help other hunters if they seek refuge or help in their region. Others, who have suffered more, who have lost the most, or whose hatred and pain has taken deeper root, engage in hunting full-time, either as official witch- or demon- hunters, or in a more discreet manner. But all Hunters, living the life that they lead, sooner or later become mentors. If they encounter a possible candidate for the society during their travels, they are in charge of watching them closely until the day that their abilities are tested by some type of event. If they manage to survive, the Hunter comes to them; informing them, broadly speaking, on who and what the Brothers of the Way are, and ask them if they want to be part of the society. If the candidate accepts, they spend several years under the tutelage of their mentor, whom they must obey in everything, without question, while learning the ways and methods of the society to which they now belong. There is no knowledge of those who have refused to belong to the Brothers of the Way, so no one knows what they do with those who refuse a mentors' offer to join.

The Brothers of the Way have several refuges where they can rest and exchange information; two of the best known being the inn of Roque el Loco and the monastery of San Gabriel. Their attitude to magic or rituals of faith varies according to each group; as has been said, they don't adhere to strict disciplines or ordinances. In fact, some collaborate with the *Fraternitas Vera Lucis* or with the Anatema Brotherhood, although in the case of the *fráteres* is an unnatural alliance, since it is well known that the Fraternity does not like to leave witnesses, for which reason they kill the monster along with its victims.

Struggling against the creatures of legend, the Hunters ended up becoming part of it; many of the old tales of the knight-errant facing a dragon, or the group of "God sent" who have faced magic and witchcraft, are based on their deeds.

Chapter XIV: Ars Dramatica

The Dramatic Arts

Where profound and sound advice will be given to anyone who wants to waste their time solving complex plots in this elegant role playing game.

Arriving at this point, you have in your hands all the rules and the setting necessary to play a game of *Aquelarre*, and in the chapters to follow we have given you several adventures, so you can get right on it. But we do not want to finish without sitting down and talking for a while. Forget the rules, forget the spells, the rituals of faith, the dice, the history and the society of the Middle Ages. Now let's talk like two good old friends — actually, you're going to listen to me:.. This is some advice we would like to give you from our own experiences. If this is the first time you have directed a role-playing game, your first experience with *Aquelarre* or if you are an old salt that has been with us for almost twenty years, the truth is that these tips can be very useful. Freely given; freely accepted or not it is your decision.

About Game Directors

If you are reading these lines, it is possible that it is because you have decided to become an *Aquelarre*[1] Game Director. Great. You're going to have a great time, you'll see. You will have in your hands the destiny of the characters and everything that surrounds them. But as Lydia Grant told her pupils, cane in hand: "Fame costs".

It is true that the work of a Game Director is usually much more absorbing than that of the player. The usual thing is that the player comes to the game, picks up dice and starts playing, emptying the house of potatoes chips and sodas; while the GD has already spent a few days preparing the game, organizing his notes, making maps, looking for additional information on the Internet and preparing the characters. While it does not have to be the norm (there are GDs who prefer to improvise everything on the fly and players who painstakingly prepare for the game), it is true that, most of the time, the GD's work is greater than the rest. If you've never directed before, you may be wondering if it really pays off. If you've already directed, you know that it does. A lot.

The player entertains himself and has fun solving the plot that is presented to him, fighting against enemies and becoming the hero when he can and if he is allowed. But the GD's fun is of a completely different nature, since they enjoy seeing how the adventure they have prepared is absorbed by the players, who pay attention of their words and gestures; how they react to the stimuli thrown at them, and how, after finishing the game, they comment on what they liked and what they did not. It is similar to a film director who attends a premiere and sees the reactions of the audience. And, the truth is that it can become addictive.

The Game Director performs multiple functions during a game: they are the adventure's scriptwriter, the referee in matters of rules, and the cheerleader when things fall apart. They portray the secondary players (NPCs), and many times are responsible for everything working properly or going pear- shaped. Sometimes it can be tiring, but it is also true that it is very rewarding when everything goes well, and once you have run a couple of games you will see that it is not very difficult to achieve.

Unlike *Parcheesi*, *Monopoly* or *Munchkin*, *Aquelarre* is a role-playing game, and as a Game Director you should never forget either of those two words: game and role-playing. On the one hand, this is a game and its function is to entertain and amuse. Whatever happens, that is the goal that we must achieve at all times, no matter what. What happens if your players don't put two and two together, and miss half the clues that you have been leaving them throughout the adventure, and now do not know how to continue? Fix it however you want, but remember that the game must go on, and it should continue to be fun for everyone. If one of the players' brains is out to lunch when you say that the man in front of them has presented himself as Enrique de Trastámara and that means to him as much as if the man was named Bob Doe? It doesn't matter, go ahead and continue having fun. Everything that happens inside the game must be subject to joint enjoyment and amusement.

But you should also remember the second term: "role-playing". Every game is fun, but role-playing games are called so for a particular reason: everyone, player and GD, plays a character in front of the other players. Do not forget that you, as a Game Director, not only must act, representing the other characters that appear in the game and that the players are not playing, but you must do it from the beginning to the end. Don't expect your players to take on the role of their characters if you don't do it yourself. You must set an example from the very beginning of the game. If everyone sees you acting, in the end all, or almost will, follow your lead and you will enjoy the session much more. To do so, use archetypes (the "honest" trader, the cunning innkeeper, the scheming courtier), twist those same archetypes (who could have expected that the young, sweet nun was actually worshiping Agaliaretph?), use gestures (when the duke draws his sword slowly, make the gesture of drawing it too), different voices and tones (from the thundering boom of an old soldier's voice to the faint whisper of a court maid), invent accents (does a Granadan wizard sound like a Basque shepherd?). Evoke characters from movies and games (a simple "he looks at you from under his eyebrows as Gandalf would," says a lot with very little) and use all the information that we offer you in the book. In short: do whatever it takes to catch your players by the nape of the neck and smash their faces into the cruel and demonic world of *Aquelarre*. As the interpretation, the "role-playing ", will help discover, in many different ways, the fun of the "game."

1 Okay, maybe not, you may have decided to be a player, but keep reading: we can convince you…

The Rules

This book has given you the rules you need to play *Aquelarre*, but we still have to present to you the most important rule of all, a last commandment that encompasses all the others: game play is more important than any rule. If a single rule prevents fun and entertainment, send it packing immediately. Rules can be changed and fixed; an afternoon of play is lost forever. As the creator of role-playing games, Gary Gygax (R.I.P.) said: "A DM only rolls the dice because of the noise they make". Always remember: the dice and the rolls are secondary, the game is not.

With that in mind, let's move on to talk about rules, stopping briefly on each one, so that it becomes clear how and when to use them, if you want to do so.

In the first chapter we talked about creating characters. It is a long chapter, which includes many professions and changes that have appeared in these almost twenty years of *Aquelarre*. Use it wisely; if you are going to start a campaign that will last a long time, relax and make your characters calmly, whether using the classical method or free choice. In the second chapter we get into the game system itself, and once you understand the first few pages of that chapter, you will have 80% of all the rules, since the rest are a variant of those same rules. There you will find all the primary and secondary characteristics, as well as the skills that we recommend you read over, more than anything to know when to use one or the other. By the way, do not resort to dice rolls at all times and use them only when strictly necessary; the game will flow faster if the dice are only used in times of tension. For example, if a player wants to convince an innkeeper to give him the warmest room he has, compare the Eloquence of the PC with that of the innkeeper, and if the player's is higher, just give him the damn room directly. Now, if the character is pleading for his life in front of a warrior armed cap-a-pie, have him make the roll with a difficulty level that you think appropriate and apply the result.

The third chapter is very specific, since it summarizes the different forms of death that exist in *Aquelarre*. As in the previous chapter, stick with the main ideas, which are on the first pages, and go to the rest when you see fit (why are you going to learn the effects of hemlock? If the time comes, you look at it and you're done).

The fourth chapter is perhaps the most complex, as traditionally fighting in RPGs takes up the greatest part of the book in the rules realm. We have tried to make the combat rules in *Aquelarre* are as smooth as possible, but during the first games it may still be difficult to be aware of all the existing factors (combat actions, initiative, size of weapons, various maneuvers, damage, etc.). We recommend that you distribute the work among the other players, at least during the first games. Have one take charge of all the fighters' Initiatives of at the beginning of the turn, another sum up all the LPs lost, another sum up the actions that each one is going to do and that everyone writes down on their character sheets the damage bonuses that they have. Over time you will see that the fighting takes place almost automatically, and everything will become much easier and simpler.

The fifth chapter has been dedicated exclusively to Rationality and Irrationality, since these are possibly the least "anchored" characteristics of the game; because they try, more or less, to encompass with numbers the vision or mindsets that a person has of the world that surrounds them. It shouldn't be confused with Sanity from other games, nor with the Force of Will (for that we already have Temperance). RR/IRR is another, very different, thing. If players do not understand exactly what they measure or what they're for, tell them not to worry, explain what is causing a rise or fall of those characteristics, and surely they will have an idea of how they should be used in the game.

The sixth chapter, the most extensive in the book, tells us about magic. Like the other chapters, the main thing is to understand the rules on the first few pages, and not to try to memorize all the spells that appear, because they are too many for the human mind (we have given you a table with a brief description of each at the beginning of the grimoire, to help you a bit). Don't worry that there are so many, nor try, as the Game Master, to cast as many spells as possible on your adventures. What's more, we recommend that during a whole campaign, that you do not use more than one or two of the *vis septima*, or even *vis sexta*, spells. Even though, the grimoire is extremely extensive, you shouldn't see spells as a usual component in the games of *Aquelarre*, since it is normal for a PC or NPC that uses magic to have at their disposal only five or ten spells, which will usually almost always be the same. The rest of the spells are extremely rare to learn and much more so in their execution (or do you think that the crowns of Magi Kings or a handful of dirt from hell are easy things to obtain?). We recommend that they be used as the hook or core of an adventure or even a campaign; the characters can spend entire years looking for a very specific component for a very specific spell.

The seventh chapter is dedicated to the rituals of faith, the powers that priests and clergymen have at their disposal, material that has never been previously published. If you take a look you will see that they are much more difficult to use than spells and their effects are, by comparison, more minor: we did not make a mistake. Such is life. The power of faith can achieve miracles, but you have to sacrifice a lot to achieve it, and in the life of an *Aquelarre* character they become accustomed to reducing their RR level, so they must fight at all times to stay away from the path of IRR. If we add to that the issue of sins, we will have characters with enormous potential, but who are very difficult to play: we can tell you right now that we only recommend it to those players who like demanding tasks and challenges.

The next three chapters, the eighth, ninth and tenth, present you with the infernal hierarchy, the celestial, and everything that falls in between the two; an extensive bestiary that can be used by a GD for his games, although we recommend not to excess. Irrational creatures are not "monsters" whose only mission in life is to kill or die at the hands of the characters, nor are they a series of characteristics with which to surprise and challenge the characters. Irrational creatures are unique and peculiarly singular beings, and so they must be treated: the appearance of the smallest must surprise the players and their characters, because they are fantastic and fabulous creatures that few have gazed upon. Do not fill all the forests with mandrakes, cemeteries with ánimas and the undead, or travel to Hell with the PCs every weekend (and if you ever do, do not pack it with demons and hell spawn; leave air for everyone to breathe, as is their right); because if you do, the creatures will lose their beauty and become little more than tics that the players mark on their character sheets. But if you can avoid this, if they only appear on rare occasions and always within the internal logic of the adventure's plot, you will turn them into the material of stories that the characters will talk about throughout their lives. In addition, many can also become the core element of an adventure in itself; perhaps the PCs have to find a particular creature, want to invoke a particular demon, etc. On the other hand, do not use the creatures as challenges to PCs, as that leads to an escalation of violence that usually ends absurdly: you pull out some living dead, then a lobisome, and then move onto to *serpe xigante* and in the end you end up having to pull out a *dragón*, if only to demonstrate to a player that there are things in *Aquelarre* that his character can't kill; not taking into account that the appearance of the *dragón* is out of context or has nothing to do with the adventure that the rest of the characters are playing. Take a chill pill with the bestiary; if you want to kill a character, an ambush by bandits who fill them with arrows is usually more effective (chalk it up to my own experiences).

The World of Aquelarre

Imagine this brief story for a moment: a captured maiden and a young man who comes to rescue her. Does it ring a bell? It is as old as life itself. But now, we are going to see it from different points of view: it may be that the girl is a beautiful princess and the young man a squire in search of fortune; but it may be that the maiden is called Leia Organa, the young Luke Skywalker and the prison the Star of Death (and the dragon guarding her now responds to the name of Darth Vader). As you can see, the stories are finite and almost all have been told sooner or later, but the ways of telling them are endless.

What's this all about? Well, when it comes to the story, because the world of *Aquelarre* is not a fantastic medieval environment like the others, but has a certain individuality that you should show in your games, then, although the heart of the adventure is the same as in other games, it will also be, at the same time, completely different.

Aquelarre has been described on many occasions as a "demonic medieval" role-playing game; not just because it sounds like a fable (although that too), but because those words contain the two main characteristics of the game, which should be the most prominent. On the one hand we have "medieval", which describes something real and historical, the world in which *Aquelarre* is set; an era and place that actually existed; the peninsular kingdoms of the 14th and 15th century. At first glance it may seem to be little more than a location in time and space, but it must transcend that and permeate the adventures; if you show your players what there is and isn't in those times, they'll be able to settle into the environment much better. A soldier, politician and historian of the early 14th century, Evaristo San Miguel, claimed that "truth is a thousand times more wonderful than a fable itself, for reality flies higher than the fiction to which it sometimes serves as sustenance," And we can't agree with him more, for history often exceeds fantasy. Take a look at chapter XI and you will see historic events that do not even look like reality: kings who exhume their loved ones and crown them, stepmothers who poison their stepchildren, madmen who murder caliphs in the middle of their prayers…. Take advantage of all these and introduce them in your games: just scratch the surface of the life of any noble, king, sage, alchemist, or litterateur of the time and you will find relevant facts that will serve you well in your adventures. Do as Alexandre Dumas did: rape history and beget beautiful creatures with her.

Another fundamental aspect of the setting of a historical game, such as *Aquelarre*, are the small details, those that always escape us but that, when well used, mark a game and the immerse the players in the very essence of the adventure without them realizing it. I am referring to those historical (or pseudo-historical) touches that bring us closer to the Middle Ages than all the chronologies, battles and genealogies that populate many history books; the way of speaking, the way of reading and writing, the disposition of a Medieval tavern, Latin Masses, the court protocol or simply the dishes that adorn the feast table. These small bits of data (which specialists call "microhistory", "ethnology" or simply "traditions and customs") provide variety and ambience to role-playing games. Does it sound the same if they tell you that they serve a stew in a tavern, or what the innkeeper puts in a wooden bowl next to a wooden spoon (the only other utensil is the knife, and the character has to provide that himself) is stork stew with sage and parsley, accompanied with cider and honey bread for dessert? As you see, nothing more than the idea that the characters are eating stork meat (which is real, not something I invented) helps them make the leap in time. And do not think that it is very difficult to get all this information; the Internet has revolutionized all aspects of life, as well as role-playing, and there are many forums, encyclopedias and pages that contribute hundreds of curious bits of data about the Middle Ages; and with a little time before your games, you can season them with a medieval flavor.

The other term we mentioned was the "demonic", which relates directly to legends and fantasy; but forget about forest elves and bearded dwarfs. *Aquelarre* is as crude in its way of treating legends as they were treated in the time in which it is set. Most of the creatures and beings we have described in the bestiary and most of the spells come from the medieval chronicles or from a few centuries later — remember what was said before: history surpasses fiction — and you won't see kobolds, nor Orcs, nor high elves, but mischievous duendes, avenging and arrogant angels, implacable and cruel demons; beings of legend waiting, combing their hair in front of their caves, for a local village boy to appear and, after a good screw, devour him with a mouthful of teeth. And these are precisely the main characteristics of the legends in *Aquelarre* (and of medieval Spain), that taste of illicit sex and death (Eros and Thanatos some would say) that, along with their counterparts, chastity (represented by the Church) and life, populate the medieval superstitions which have been compiled in *Aquelarre*. They may be modified or twisted, but if you look carefully, the particular fantasy of the Peninsula at the time leads to the same themes: the chaste maiden or the lustful creatures are equally referred to, or they stress the appearance of ánimas that have not died, or of beings who can't do so. Let those themes enter your games, do not be afraid of them; they are but the breeding ground of the particular medieval Spanish mythology and can give a lot of ambiance to your adventures.

The Adventures

In more than eighteen years of *Aquelarre*, dozens of different adventures, from small modules for a single, one-shot game session to long campaigns that entertain over a longer period of time, have been published. In addition, fans have invaded the Internet with their opinions and their own adventures, which they have posted on their websites dedicated to the game or in specifically created electronic fanzines. But there comes a time in the life of any Game Director when they have to prepare an adventure themselves, for two main reasons: the first is because they have no pre-made adventure at hand, and the second because you are, as a GD, the only one who knows the players and their characters best, and therefore you are the only one that can produce an adventure that involves all the players and has something for everyone to enjoy.

If it's your first time designing an adventure, do not worry, everything has a beginning. To guide you, remember times an adventure is just a story, and a story has several premises which must be met. The first is knowing what will happen during the adventure: the murder of a nobleman, the desecration of a church, the plans of a demon, the conspiracy of a group, etc. Next you must determine why it happens and what happens: why have they killed the noble? Why has the church been desecrated? What does the demon want? What is the purpose of this group? And finally, we must determine who makes things happen: who kills the noble? Who defiles the church? What demon orchestrates the plan? Who is the group that is plotting?

If you are able to answer these questions, you have a story, so you have already developed 75% of your adventure. Just keep it in your mind or scribble it on a piece of paper and you can sit and play. Of course you may ask how it is that published adventures are a bit longer than all that, and you do well in doing so. Even if you have the story, you should develop it; create a narrative scheme that you can follow during the adventure that allows you to lead the players wherever you want, or so they don't get lost if things get out of their hands. Many GDs prefer the freest kind of adventure, in which things are not overly developed; with a story outline, a few main NPCs and a couple of maps that can be used along the way. Others, however, like to plan everything down to the minutest detail that is going to happen during the game, to have every possible angle covered. Whichever type you are, it is all the same, because everyone develops to a greater or lesser extent the story they have imagined.

Exemplum: Let us also imagine a story that we can develop later. Let's start with the main questions:

- *What happened? We turn to the first idea: a nobleman was killed.*
- *Why did it happen? The nobleman was killed to end the cruelty and tyranny of his lordship.*
- *Who did it? He was killed by his wife, a young woman whom he married a little less than a year ago.*

We already have a story, and we can even expand the information a little more: the noble Don Juan de Nacierro was found dead in his marriage bed this morning. Next to him, with the knife still in her hand and her clothes stained with blood, is his young wife, Dona Leonor de Alquézar, who, when asked , only responds that God has punished him for his cruelty.

From here, we will develop the adventure.

To develop the story we are going to be a bit pedantic, since any fictional story you know, from *The Iliad* to *Pulp Fiction*, from *Life is Dream* to *The Secret of Monkey Island*, can be divided into three very distinct parts, which we will also use to design our own adventure.

The first part is the presentation or introduction. It's the quickest and easiest part, as you only have to answer two fundamental questions: how do the characters encounter the story? And how does that story affect them so they have to get involved? In answering these questions we give our PCs a reason to get involved in our adventure.

Exemplum: We have decided on our introduction as follows: The PCs arrive at the noble's castle the night before the murder, where they are received and invited to spend the night, to continue on their way in the morning; however, at dawn they hear the terrible news of the death of their host. But there is something more; the seneschal (steward) convinces them (in any way possible, even by paying them) to investigate a little, since he can't trust anyone inside the castle, and it is not entirely clear that the girl killed the noble in cold blood.

The second part is the crux, the development of the plot, in which the characters already know what the story is about and what is expected of them, and they decide to investigate, to discover clues, to travel from one place to another, trying to unravel the depths of the whole affair. With this let me tell you, do not think that all the stories are a series of investigative adventures like those of Hercule Poirot; far from it. The development of the plot can also go into preparations for a fight, the search for some components, the recruitment of allies for some kind of mission, etc.

Exemplum: During the development of the adventure, the PCs speak with the rest of the castle inhabitants and inspect the interior of the fortress as much as possible, getting some interesting information: people who refute information that others take for granted, secret places that no one else knows of, and even some more subtle detail, that opens the way to new research (for example, how is it that the young, weak and fragile lady could kill her strong and robust husband with a single stab without him raising an alarm?).

The last part is the dénouement, when everything is resolved and the PCs face their enemies or unravel

the whole mystery. Whether they do it correctly depends on them. But be that as it may, it must be the most stressful moment of an adventure, because everything is coming to a head here and a single phrase or roll of dice can achieve the greatest of successes, or the deepest of failures.

Exemplum: The outcome of this adventure may be different depending on what you, as a GD, have conceived: it is possible that the young woman actually killed her husband, and that the seneschal, who is in love with his master"s wife, only wants the PCs to find someone else to blame. It is also possible that the seneschal is a practitioner of the magical arts and has enchanted his master and his wife, and has plotted so that the murder gets them out of the picture, leaving him free rein in the castle. Or it could be even more twisted: the nobleman has not really died; he has sold his soul to the Devil and, after giving him his body, he is now immortal forever, an ánima of fury, vengeance and cruelty. The characters, as always, are right smack in the middle of the maelstrom.

Before we finish talking about adventures it is necessary to discuss non-player characters, as they are as important, or more, than the story being told. To be credible, NPCs who populate your adventures should represent beings as individual as the characters themselves, and although it is sometimes difficult (for example, an entire garrison of 30 soldiers. But you don't have to outline all their characteristics and stories; with some common characteristics, you're off), as GD you can always breathe more life into them by giving them different voices, a nervous tic, or even a pet phrase when speaking. In addition, you should pay special attention to the most important NPCs in the adventure, which you have to create completely, indicating all their skills, and even character traits, boons and banes, to make it clear that they are characters who are at same narrative level as the rest of the players. They are the antagonists of the game, the characters' direct enemies or allies; but the players, at all times, must know that they are with a person as real in the game world as their own characters are. So exert yourself and make an effort as a GD to endow them with their own personality and take great pains in representing them. If they survive the adventure, you can have them reappear in future adventures, either as the PCs' enemies or allies, which your players will thank you for; as they will have a point of reference and it will make them believe that the world in which the characters live is more than going from adventure to adventure; that there is a background and that the actions they take have repercussions in the future.

Atmosphere

To help you in your task of developing your games' ambience, you have infinite material at your disposal. The first is the book you now have in your hands, but there are many more, from previously published game materials to the help you can find on the websites of other GDs, through the valuable collaboration of movies and books, which are all an invaluable tools to place your players in context to the world of *Aquelarre*.

Aquelarre

In the more than twenty years since the game was first published, several publishers have launched different supplements and campaigns. Although this book includes much of the information that appeared in them, and you will need nothing more than this book to get the most out of the game, it is also true that they are excellent sources of atmosphere and adventures with which to extend your particular game world. Unfortunately, most of these books are out of print (and all in Spanish), but if you find one on your travels we recommend you pick it up, you won't be disappointed.

- *Aquelarre: Juego de Rol Demoníaco-Medieval* (Joc Internacional, 1st ed., 1990).
- *Lilith* (Joc Internacional, 1991).
- *Rerum Demoni* (Joc Internacional, 1992).
- *Danza Macabra* (Joc Internacional, 1992).
- *Rinascita* (Joc Internacional, 1993).
- *Aquelarre: Juego de Rol Demoníaco-Medieval* (Joc Internacional, 1st ed. — 2nd printing, 1992).
- *Dracs* (Joc Internacional, 1994).
- *Aquelarre: Juego de Rol Demoníaco-Medieval* (Joc Internacional, 1st ed. — 3ª printing, 1994).
- *Aquelarre: Joc de Rol Demoníaco-Medieval* (Joc Internacional, 1st ed. — catalán, 1994).
- *Rincón* (Joc Internacional, 1995),
- *Villa y Corte* (Joc Internacional, 1996),
- *Aquelarre: Juego de Rol Demoníaco-Medieval* (Caja de Pandora, 2nd ed., 1999),
- *Fogar de Breogan* (Caja de Pandora, 2000).
- *Jentilen Lurra* (Caja de Pandora, 2000).
- *Mitos y Leyendas Vol. 0* (Caja de Pandora, 2000).
- *Mitos y Leyendas Vol. 1: Ad Intra Mare (Parte 1)* (Caja de Pandora, 2000).
- *Mitos y Leyendas Vol. 2: Ad Intra Mare (Parte 2)* (Caja de Pandora, 2000).
- *Mitos y Leyendas Vol. 3: Ultreya* (Caja de Pandora, 2000).
- *Aquelarre: Juego de Rol Demoníaco-Medieval* (Caja de Pandora, 2nd ed. — in color, 2001).
- *Fraternitas Vera Lucis* (Ediciones Crom, 2001).

- *El Tribunal de la Santa Inquisición* (Ediciones Crom, 2001).
- *Danza Macabra (y otros relatos)* (Ediciones Crom, 2001).
- *Al Andalus* (Ediciones Crom, 2002).
- *Medina Garnatha* (Ediciones Crom, 2002).
- *Ars Medica* (Ediciones Crom, 2002).
- *Grimorio* (Ediciones Crom, 2002).
- *Jentilen Lurra* (Ediciones Crom, 2nd ed., 2002).
- *Fogar de Breogan* (Ediciones Crom,2nd edition, 2002).
- *Sefarad* (Ediciones Crom, 2002).
- *Aquelarre Apócrifo* (Ediciones Crom, 2002).
- *Ars Carmina* (Ediciones Crom, 2003).
- *Ars Magna* (Ediciones Crom, 2003).
- *Descriptio Cordubae* (Ediciones Crom, 2003).
- *Rolatos de Crom Vol. 4: Amadeo* (Ediciones Crom, 2003).
- *Rolatos de Crom Vol. 5: El Sacamantecas* (Ediciones Crom, 2003).
- *Rolatos de Crom Vol. 6: Juicio de Dios* (Ediciones Crom, 2003).
- *Rolatos de Crom Vol. 8: Amanda Trémula* (Ediciones Crom, 2003).

Bibliography

The following novels and stories are set in a time close to, or similar to, that represented by *Aquelarre*, so it is always advisable to read some of them, not only because they are all extremely entertaining, but because they allow you to get a point of view on the Middle Ages not usually found in history books. And keep in mind that this is just the tip of the iceberg, that surely in your bookstore you will find many more books that deal with the Middle Ages.

- *Baudolino*, Umberto Eco.
- *The Divine Comedy*, Dante Alighieri.
- *The Furtive Atlas*, Alfred Bosch.
- *The Heretic*, Miguel Delibes.
- *Juglar*, Rafael Marín.
- *The Physician*, Noah Gordon.
- *The Monk*, Matthew G. Lewis.
- *The Mozarabic*, Jesús Sánchez Adalid.
- *The Name of the Rose*, Umberto Eco.
- *The Scent of Spices*, Jesús Sánchez Adalid.
- *Alcántara Bridge*, Frank Baer.
- *The Last Jew*, Noah Gordon.
- *Search of the Unicorn*, Juan Eslava Galán.
- *Iacobus*, Matilde Asensi.
- *Catedral of the Sea*, Ildefonso Falcones.
- *The Heresy*, Romain Sardou.
- *The Pillars of the Earth*, Ken Follett.
- *Mesnada*, Ricard Ibáñez.
- *Peón de Rey*, Pedro Jesús Fernández.
- *Peregrinatio*, Matilde Asensi
- *I'll Give You the Earth*, Chufo Llorens.
- *World Without End*, Ken Follett.

Filmography

Many times it is true that a picture is worth a thousand words, and no GD worth his salt can forget the power of that phrase, because in mentioning a scene from a film, we can all have an idea what the GD means. Below we offer you a selection of films that can help both GDs and players to capture the atmosphere and the essence that *Aquelarre* distills.

- *1492: Conquest of Paradise*, Ridley Scott (1992).
- *Akelarre*, Pedro Olea (1984).
- *Al Andalus*, Jaime Oriol y Antonio Tarruella (1989).
- *Braveheart*, Mel Gibson (1995).
- *Despertaferro*, Jordi Amorós (1990).
- *The Devils Breath (El Aliento del Diablo)*, Paco Lucio (1993).
- *The Cid*, Anthony Mann (1961).
- *The Name of the Rose* (Der Name der Rose), Jean-Jacques Annaud (1986).
- *Kingdom of Heaven*, Ridley Scott (2005).
- *The Seventh Seal* (Det Sjunde Inseglet), Ingmar Bergman (1957).
- *Hamlet*, Franco Zeffirelli (1990).
- *Joan of Arc* (Jeanne d´Arc), Luc Besson (1999).
- *Mad Love* (Juana la Loca), Vicente Aranda (2001).
- *The Legend Of The Priest Of Bargota* (La Leyenda del Cura de Bargota), Pedro Olea (1990).
- *La Marrana*, José Luis Cuerda (1992).
- *Flesh and Blood*, Paul Verhoeven (1985).
- *Moura Encantada*, Manuel Costa e Silva (1985).
- *Robin and Marian*, Richard Lester (1976).
- *Tirante el Blanco*, Vicente Aranda (2006).
- *Tramontana*, Carlos Pérez Ferré (1991).

Resources on the Internet

Information has reached many of the houses in the world thanks to technology — and the bill you pay monthly to your Internet service provider, of course — and if there are people who use it even to order from the supermarket, how are we not taking advantage of it for the profit of our games as well? Here are some web pages dedicated to *Aquelarre*, role-playing games in general, the Middle Ages in particular, or all these things:

- Nosolorol Ediciones: www.nosolorol.com
- Lista de Correo de *Aquelarre*: es.groups.yahoo.com/group/Aquelarre
- Fanzine *Dramatis Personae* (exclusively dedicated to *Aquelarre*): www.dramatispersonae.eu
- Aquelarre Web: www.aquelarreweb.net
- Aquelarre Apócrifo 2 (collection of discontinued material/out of print): apocrifo2.iespana.es
- HistoRol (Ricard Ibáñez's personal page): dreamers.com/historol
- Los Acólitos de Guland (librojuego): guland.blogspot.com
- Nación Rolera (forum for role game players): www.nacionrolera.org
- Wikipedia (information on historical periods): www.wikipedia.org

Music

There are many Game Directors who like to use music in their games, and we recommend it as well, although it is better that you are the one who chooses the type of music that best suits your tastes and those of your gaming group. There are many GDs who go directly to the music of the time, such as Gregorian chants or Sephardic music, while others prefer to play with film soundtracks, or even use contemporary music; to direct a game set in the Spanish Middle Ages to the music of *300*. We won't tell you which is best: use the one you see fit, taking into account at any moment the preferences of your game group (from personal experience, we can tell you that three hours of Sephardic songs and Arabic music while playing a game in the kingdom of Granada can fray the nerves of more than one player).

What we do advise is that if you are going to use music as the background of the game, try to make it as light as possible and choose songs or compositions that are not too strident. But if you plan to use music as one of your main ambient elements, to help you highlight certain aspects of the game (the frenzy of combat, the darkness of a cave, the tranquility of a forest), you can increase the volume a little more, controlling at all times the theme that you are using, since a mistake when choosing a track can trash a perfectly achieved ambiance.

Visions of Aquelarre

To finish the chapter, I leave here the opinions that several Game Directors have about *Aquelarre* and role playing in general. Like everything that appears in this chapter, they are only subjective instructions that may or may not suit your own experience, but in any case, it is always interesting to hear another GD talk about how they contemplate the particulars in the world of *Aquelarre*.

Refereeing Aquelarre

By Ricard Ibáñez

An old and very dear friend defined *Aquelarre* as "the role-playing game that smells like firewood." Wood, smoke, blood and sweat. In *Aquelarre*, armor is ruined through use, if you fall into a deep river and do not know how to swim you will most likely drown, and it may be more dangerous to contract pneumonia than to fight an evil creature.

Aquelarre is not a fantasy game (well, in a strict sense yes, but you understand me), but a medieval "demonic game." And so it does not become "another" game of "killing monsters, getting treasure, gaining experience;" you have to explore that difference. As the Game Director, you have to encourage players to put themselves in the people's shoes from medieval Spain: saying a phrase like "that guy" when referring to the king, close enough for him to hear (not even the monarch himself, but any courtier will do), is enough for one to have their hemorrhoids removed with a whip. To begin with, not respecting social norms, neglecting one's duty to the rigid hierarchy, or even talking when you are not supposed to, to someone you're not supposed to, are things that have to be clearly understood. Coming into town wearing battle harness and helmet and carrying weapons in plain sight is the equivalent of trying to walk through an Airport Security check with a fully loaded M16 today. Things will only go one of two ways: the characters dead; or imprisoned in the dungeon for an indefinite period of time.

As talk is not much use if you do not start through example, I try to give a lot of importance to the setting in my games. Describe characters with few teeth; peasants who humble themselves, knowing that they are less than nothing, even if they throw spiteful sideways glances; people cruel and lustful towards those who have less power than they do. I minutely describe details like food and drink, which sounds silly, but I still remember the player who entered a tavern and asked for "a beer and some potatoes to snack on." I had

to stop and remind him that the potatoes did not appear in Europe until the discovery of America, and the consumption of beer did not make it to the Peninsula until the time of Charles V, a great consumer of that drink, also consumed by the veterans of the *Tercios* who had become fond of it in the wars of Flanders.

Some people protest that to play *Aquelarre* with me one must have been a doctorate in History beforehand. That's not so (well, yes, maybe a little), but at the end of the day in the games with a minimum of historical rigor (from *Arcana Mvndi* to *Legend of the Five Rings*, passing through *Ars Magica* or *Call of Cthulhu*) one must respect the social norms of the time in which the game is being played. Just as participating in a fantastic medieval game one can't appear with a firearm from the 20th century; or technological limitations, however high, have to be respected in a futuristic game.

Once the atmosphere is taken care of, and the characters/players immersed in it, it is necessary to bear in mind that they are the protagonists of the action, no one else. It is a very sad game in which the characters are mere spectators without any influence on what happens (and believe me, I have seen some of those). The actions of the characters must decide what happens, and if that "spoils" the adventure (or ruins the expected ending), live with it, friends. Improvise, which is no small thing. Be honest and let them continue along the path they have decided to follow. You may be surprised and see that, with a little luck, they return to the theme of adventure faster than you imagined. After all, the published adventures are generic; like a stew to which you have to add a pinch of salt for flavor and the tastes of your players. The adventure that you are creating with your players is more important than the plot (or the rules).

How do you involve the characters in the plot? There are several tricks, each one dirtier and more despicable (and I have used every one). Use the family of one of the characters; that is what they are there for. Or make one of them live a love story, then put their lover in danger. Curse a member of the group; or make them take a solemn oath which they must complete on their honor, and if they don't fulfill it, make them have nightmares that prevent them from sleeping. "Remorse", you will explain (and what they say to that might be stronger). Do I have to remind you what happens when you do not rest well or do not sleep? When the character begins to accumulate penalties in their rolls they will suddenly feel much more inclined to fulfill their word.

In regards to the villains, the old trick of the "recurring villain" usually works very well. Let some unimportant enemy suffer a "dark death" and have them reappear several adventures later, thirsting for revenge. Have them capture the characters, or assassinate a friend or loved one for revenge. You'll see how quickly things become "personal". Have them disappear for a while, float rumors about their whereabouts, and you will have the group going to Hell itself to hunt them down.

Other types of villains are the "charismatic enemies." Characters who are against the group, but who are not devoid of honor. Who, under other circumstances, could be friends. That on some occasion, they try to kill the adventures. In others, help them because the enemy at hand simply deserve nothing more than death. A nemesis that the characters know that someday, better later than now, they will have to fight to the death. And speaking of characters, and to finish, do not neglect the NPCs. It is not the same to say "the Inn's stable boy takes care of your mounts" as "the inn's stable boy, who limps slightly, has his head shaved and drools, takes care of your horses." Although the character is not important, even if it does not come out again, give him a few brushstrokes of personality.

Your players will thank you.

And the adventures will be more than just rolling dice on the table.

Hard to Be A God!

By Miguel Ángel Ruiz

Let me borrow the name of the great Strugatsky's work to refer to the arduous work of the Game Director, because in the arbitration of games each one does it their own way a little. I am one of them, neither better nor worse (I hope) than all the others, with enough time in galleys to be able to talk about how hard rowing actually is.

The first thing that catches one's attention about *Aquelarre* is the closeness of the game, not only because it happens in our lands, but because it strives to show a "real" Middle Ages compared to other medieval games: the characters are not idealized, so that the nobleman need not be so "noble," he might be dirtier and ruder than the worst servant; the priest may be more interested in his personal power than in the souls of his parishioners; and the common people live as secondary citizens, but resigned to the social order that they occupy. The world of *Aquelarre* is cruel and dangerous, a place where life expectancy rarely exceeds forty years of age, plagues are frequent, condemning the people to famine, diseases are common and deaths by them commonplace, where wounds become infected and take the fiercest combatants to the grave; it is all just the daily bread. *Aquelarre* is not a hero's game in which the PCs are the center of the world, with everything else rotating around them. Here the PCs are part of society and are expected to behave according to their status, and are usually ordinary people trying to earn a living (In previous editions it was clear, with the monthly expenses of the majority of PCs exceeding their income). They don't need an excuse to seek out fame and fortune, to get out and adventure; not starving to death is incentive enough.

This necessity will get the PCs into wild adventures, although if they already have some wealth, as is the case of nobles and burghers, the search for new experiences can be a good incentive for those who already have everything. If this does not work, it may be necessary to use family and friends in trouble (did the PC bother to name his parents or brothers?). Let's not forget the classic "tavern" where there is always someone looking for people that do not ask questions

about certain missions (I admit that it is influenced by other, more fantastic, games, but it does not stop getting the job done), and why not ?, the always-effective means for an adventure to find the PCs, either by the request of a damsel in distress, a false accusation or the theft of something valuable from the Pc without which they can't live (recall that the talisman of the *Hada's Blessing* is still a gold coin…). All of these pretexts can be great to hook the PCs in some adventure, as well as the modules of the various *Aquelarre* supplements, which are more general, but there will come a time when the GD should create his own adventures. Plots from movies, books or other games can work well, after the usual conversion. Be inspired by medieval legends, especially if they are from your own region, this can give a unique flavor to the adventure. But apart from these inspirations, there is one that is fundamental: the PCs themselves. The GD should urge his players to write a few lines describing their past, relating their character traits, boons and banes, and even adding events and incidents of their own invention. Optionally, to encourage the details of the story, the GD could award extra points during the character generation; between 0 and 30 would do well enough, according to the quality of the backstory. This little story, apart from helping the character's interpretation, will give more excuses to embark the PCs on unconnected adventures and inspire adventures of their own (the search for the father's killer and the embarrassing secrets that come back to haunt them, are classics). But apart from the past, an important source of inspiration is the future. Talk to the PCs and ask them what their aspirations are: the servant may want enough money to buy his own land, a hidalgo can aspire to enter a military order, the alchemist wants to discover the philosopher's stone, the sorcerer wants to obtain the precious "nameless" stone, the Devil worshiper to enter into the service of a greater demon and obtain an elemental demon, the monk aspires to holiness, etc. So after listening to them, we smile and, imitating the Devil, grant them their desires. The GD just has to imagine the normal course of events until the PCs get what they are looking for, adding the unforeseen and the enticing, and "voila!" the adventures will build themselves. Of course, they won't see their dreams come true immediately, but in the medium or long term (according to what is desired), after suffering a thousand and one unpleasant turns of events and adventures. With the passage of time and adventures, new plots will appear spontaneously, simply by spinning events from the past or imagining how NPCs of previous adventures would behave after the PCs' actions; the typical evil baddie who everyone thought was dead (and maybe was!) returns for revenge, that girl who was seduced in the past who returns with a baby in arms and everyone in her family threateningly shaking clubs, the brother of the Almogavar who died in one of the typical "bandit" attacks begins to terrify the fief of the noble PC responsible, etc. The more adventures are played, the better these arguments work, because before such a variety of events and NPCs, they spin and coil naturally, giving rise to memorable adventures.

Having the plot clear, it is time to write the adventure properly. The first thing needs to be clear is the style you want to follow: linear, semi-linear, non-linear or open. In the linear style, the actions carried out are planned and calculated, and in case they are not followed, they leave the PCs a little lost. It is a difficult style to run, boring for PCs that are lost, and other, more experienced, players miss some freedom. It is a style that tends to abuse the *deus ex máchina* (the more or less blatant intervention of the GD to help the PCs), since it encourages the use of "star" NPCs that pull the PCs' chestnuts out of the fire and puts them back on the right track. In addition, if you insist on this style, the GD runs the risk of "getting addicted", doing "narrative" adventures, in which the PCs rather than protagonists, are mere spectators to the events. This style is more typical in campaigns.

The semi-linear style is like the linear, but the plot is less rigid, leaving more options in the PCs' hands on how to move from one point of the plot to another. It is the style used in the old modules of *Aquelarre*, where the complete adventure was developed in just four pages, giving its most important points and leaving a lot of leeway to the GD to fill the gaps.

The non-linear style is characterized by having the story unfold somewhat freely, not depending so much on the PCs. It is the typical style of investigative adventures, where a murderer may be killing his victims while the PCs try to gather clues to find him (the killer continues "about his business" until he finds himself face to face with the PCs). The GD must be very careful about how he builds the adventure so as not to leave players hanging or lost.

The open style is the one of computer games (*Grand Theft Auto*, *Assassin's Creed*, etc.) and the one that takes more work, because although the PC has absolute freedom, the GD has to have everything more or less tied up or improvise wonderfully. In *Aquelarre* city-type modules you can see that there are a lot of seeds for possible potential adventures, and it is where the players, depending on their choices, get into one or the other, with the possibility that their actions in one adventure influence another.

All these styles are subjective, so nothing prevents an adventure from having parts or components of all the previous types. I personally like a style that is based on having a general plot of the adventure, with some events planned according to the plot and PCs' actions and a few knots or plot specific points, having more than one way to develop the adventure, and various endings according to how the PCs get on. This style relies heavily on its effectiveness in the players' spontaneity and GD's improvisation, although nothing prevents having a few "pre-generated" channels that join the plot arguments, to facilitate the players' task. In this style it is good to have a few developed NPCs (they shouldn't be bland), more so that if the PCs act in a certain way, the GD can decide the actions of the NPCs according to their personality. This style is great if it is used with the smallest number of roles possible and the GD improvises well, since as the adventure unfolds, it is the GD who goes on telling what happens, leaving the players uncertain if what

really happens had to happen, or everything is the result of a last-minute improvisation.

Having the style clear, all that's left is to write the adventure. Although there are several ways of focusing it; unforeseen incidents (a series of events that are occurring, in which the PCs must act), combats (encounters that end in a clash), investigation (from the detective genre to a simpler one in which PCs must discover certain details to continue advancing in the adventure); the best is to have a little bit of everything. NPCs in the story are also important; they should be more than flat faces, with a clone of the same innkeeper in every inn. Writing a few lines for each NPC helps the GD when dealing with impromptu actions of the PCs, and provides them with some personality, which will allow for coherent conversations with the PCs and make them easier to relate with. Plus the fact that the players expect the main NPCs to be the most detailed, so if everyone has something to say, it is less clear who the bad guy in story is. In addition, add something to your physical description — even if it's just something along the way of: he is one-eyed, lame or flatulent — also helps differentiate them, making them a bit more special, or at least different, in the eyes of the players. Detailing the NPCs can also help the GD to use them again in future adventures, though be careful of getting too fond of them, as the players won't like it and will end up getting tired of the bad guy that *always* finds a way to escape (though there is nothing like an arch-nemesis to animate games) or that they are always running into the same NPCs in their adventures ("Oh boy, this one again…!").

After all that has been said, something that shouldn't be forgotten: *Aquelarre* is a medieval demonic game. Therefore, it's not a bad thing to document the traditions and customs of the time, as well as showing interesting historical details to give greater color (and realism) to the adventure. On the demonic aspect, all the adventures in *Aquelarre* usually have some type of IRR component. It can be from something as incredible as a trip to the Hell, to the simple mention of a mysterious local legend. That does not mean that all adventures must have their helping of magic or IRR beings, and if the GD wanted to develop a more historical campaign, nothing should prevent him from doing so; the change can even be refreshing. On magic, yes I have to give you a heads up, since the GD must be clear on the degree of magic present in the adventures. There are spells that are made to be the central axis of the adventure or in the hands of the occasional NPC rather than the usual PC, so be careful when you "grant" spells, that they don't turn against you.

Regarding RR / IRR, another important point is not only how the GD sees it, but how the PCs live it. I'll explain: a PC will focus his life towards the gain of RR or IRR, so if the group of PCs have characters from both "sides", conflicts can erupt. One way to fix this is to suggest to the mage players that they "hide" their practices, because they never know how the other PCs will react to such prodigies, so they should use their spells only when they are alone or make them seem that they are something they are not. This still has a solution, the problem really erupts when there are extremes in the group: devil worshipers / priests, *fráteres* / witches, etc. Obviously the solution is identical to the previous one: to play the character who, with all the more reason, wants to maintain secrecy, although it must be *very* well done by the characters involved, or sooner or later the situation will explode. I still remember a game in which two PCs, worshipers of Agaliaretph and supplemented by all sorts of black magic, confronted the other three PCs (a bishop, a goliardo and a hunter) to prevent a saint from exorcising a lesser demon (the good guys won against all odds, by the way). Another precaution when it comes to playing games with good and bad PCs is that according to what happens, it is totally correct for the most diabolical PCs to make a pact or unite directly with the adventure's demonic rivals, even at the cost of ruining the adventure and their "better" companions, so beware. With this I am not saying, at all, that the PCs are forbidden from joining the ranks of the Evil One, only that the GD needs to be aware of the possibility and its future consequences.

It is worth remembering, when developing adventures, that it is the GD who arbitrates. He is narrating the events and actions, and he decides where, and which way the wind blows, and in the face of questions or general complaints, he is the one who has the last word. On this we have to confirm a legend that runs among old timers: yes, it is true, lightning bolts usually strike those who complain or pester the GD too much, and the ground opens and swallows those who annoy the rest of the players, ruining the normal development of the adventure. After all of this, remember that the goal of a role-playing is to have fun and if to do this you have to throw out the rules, then so be it, that's what hidden rolls are for; and the GD has the last word.

One finally tip, which also applies to the players: when a PC becomes too powerful, do not be afraid to retire him, making him appear occasionally as an NPC in future games and making him a legend to be boasted about in role-playing sessions. No matter how strong, skilled, wealthy or powerful a PC has become, in *Aquelarre*, as in life, there is *always* someone bigger, and numerical superiority exists, not to mention that there is this mysterious force, some will call it destiny, that causes the dice to return the balance and a Critical can still kill… (personally, because of how PCs in my games who received elemental demons died on their next adventure, by pure chance, I think it's God).

P.S. Absolute power corrupts absolutely, so the GD needs to be careful with the dark side of the screen and not abuse his "divine" power, as the players outnumber you, and they know where you live.

My Favorite Game

By Pedro Nieto

Dedicated to Sandra — "I'll be right there! I hope that I'm inspired!"; to the role-playing club Bactron Danger, for so many battles together; and to Oscar, who will always be with us.

Aquelarre was not my first role-playing game. Before this, I had already lost my sanity by reading forbidden books, fleeing from abject and ominous aberrations. I had run like a soul fleeing from the Devil; from the Valley of the Four Chapels to the Shire, having stopped for a drink at the Prancing Pony or visited the castle in the basic adventure of *The Lord of the Rings*. A thousand times I visited it, and so many damn *crebain* who lived in one of the towers were put to the sword.

Aquelarre isn't even the game that I have played the most. To my misfortune, in the group I am the one who has directed it the most, so I have played rather few adventures, but of great quality, of course.

So if it was not the first one, and it's not even the one I've experienced the most… why the hell is it my favorite game? Well, look, I do not know where to start. I have a lot of anecdotes that have come from this game. I will activate "battle mode"; that always works.

I remember that in a role-playing session, I think in the Cocheras de Sants, Barcelona, two friends of mine and I participated in an *Aquelarre* tournament. We started at noon on Saturday, finished the first part of the tournament around eight o'clock in the evening and we pulled and all-nighter by going to a friend's house for the obligatory Saturday night game (a healthy custom, which we continue to do today). After finishing this game, which lasted until seven in the morning, we went back to the Cocheras to wait for the doors to open again and continue with the tournament. So in the end we continue the game, and we finished in the afternoon, coming in first, second and third place (I was second). After almost thirty hours of dice throwing…

What a time those were when we were staying up night after day and day after night juggling work or studies with the gaming sessions! Now, many more years on, I see practically the same good old friends, with less hair, heavier, and the same girlfriends who are now wives and some even with children. This for you!

Thanks to *Aquelarre* the historical streak in me was lit, and I ended up devouring books and books about whatever: Cathars, the Crusades, the Inquisition, and so on. Who said that knowledge has no place? You should see some of my friends' shelves. I had the privilege of writing for the game, which I will always thank Ricard for, and this opened a whole wide range of incredible people. From the mentioned man in black (no, Eugenio, no), Miguel Aceytuno (the calm man), Jordi Calvo (from the fanzine entitled *Dramatis Personae*, let's drink a few quintos, man!), Sergio (an authentic Brother of Metal) the Incombustible Salva Tintoré (burn, damn you, buuuurne!), or grandmaster Antonio Polo, who embarked me on this project (the stones we have thrown). In addition to the incredible group of *Aquelarre* authors, artists and collaborators that I have had the good fortune to meet and many others that I left in the ink, not from rudeness, but because of my poor memory.

But I have not only met amazing people, but also a lot of PCs born of the most perverse minds. I remember Yosaf al Bardají, who knew all the answers of the universe, played by a friend who likes to bite glasses when the drink is finished (yes, yes, leaving the profile like that of a cartoon bite on the edge, for real). He's retired. I mean the PC; The guy keeps biting his glasses. I also remember Joan the Mariner, who paid for her wedding with Gromenis in San Jeroni de la Murtra (poor thing), or Armando de Castro, a limping, queer soldier, who has abused every miserable creature in his path: he spent the whole *Rincón* campaign on his back and screwed everything. I could continue with a very long etcetera, such as the Dominican Brother Nuño de Montesa and the Franciscan Brother Bartome de Villaverde played by two friends in a certain Inquisition campaign. It was a constant confrontation of the likes of Bernard Gui and William of Baskerville! In the end he opted for the Dominican, of course. But where is this all headed?

Aquelarre is very peculiar; do not expect a game where your PCs destroy hordes of enemies with one hand tied behind their backs, they won't get sacks of gold, and they won't squash mountains at will. *Aquelarre* is the game of the common man. Of the one who has nothing to put to his mouth, the one who has to work from sun up to sun down for his master and, seeing that he does not have enough to feed his children, ends up taking to the hills, getting into some bad business that will only bring him more trouble than he can handle, and thus, he will end up dead, a meal for wolves, cursed by a witch, hanged by local justice, starving, from the cold or a badly healed wound.

When you play *Aquelarre* take it easy. Don't be in a hurry to take off and pull out your sword at the first change. Make plans with friends at home (or wherever), make a pork dinner and some wine (this is optional); after finishing, make the characters, and when they are ready, put on the soundtrack from *The Name of the Rose* (this is also optional), relax and get ready to get involved in the incredible world of *Aquelarre*. A world that is more real than it seems; that is real and can be related to. Between throw and roll we will see whores and kings, witches and friars, wars and plagues; almost everything can be overcome with the right dice roll. Let the Game Director tell you about those women who live apart from the rest of the world, in a cabin in those mountains that aren't crossed by any roads. Visit the inn of Alvar "the Honest" (as he was called when I met him), distrust those lights that are seen on Holy ground at midnight, do not agree to collect manuscripts in any monastery for St. John, do not accept the black stone from that guy with a look of desperation, even if he gives it to you! In short, this is *Aquelarre*.

Introduce your land in your games. That old story that you have been listening to since you were a kid could well hold a secret that you can share with your players in the form of an adventure. That corner of your city or town, yes, that in which many years ago something happened that was talked about throughout the region, or perhaps throughout the Peninsula. Or that place in the mountain, yes, you know which one I mean. There's your game of *Aquelarre*! Share it with your friends, make them play your memories. Take them by the hand to your particular vision of *Aquelarre*. From the most

Rational (with the crazy and the sick instead of witches and possessed) legends to frighten children and the cruel reality of hunger, disease, pestilence, and servitude to a feudal lord; to the most Irrational version, with forest spirits, capricious demonic creatures, pacts with the Devil, caves and lutines, the Gaueko…

It's up to you.

If you are a veteran of a thousand battles and you already know *Aquelarre*, you are in luck. This book that you have in your hands is a new edition of the game that dazzled us years ago. We have given it a facelift, we have removed this from here and put that there and you see the results. A new *Aquelarre*, yes, yes, new, you hear!

But without losing anything of its essence. If you want *Aquelarre*, you will find *Aquelarre*.

If, on the contrary, you are a newcomer, everything is going to be new for you, so be on your guard; the Devil lurks in these pages.

My Aquelarre

By Juan Pablo Fernández

Aquelarre. This word, which describes the doyen of Spanish role-playing games, evokes different memories in each of the players who have immersed themselves in it and have dived into the fantastic world that opened before them. Some remember those difficult fights, in which after receiving two blows they had to be attended by the group doctor; others shudder at the thought of the very powerful entities that walked through medieval Spain, that army of demons led by Lucifer, able to drag the sinners who populated that dark world down into Hell on a whim; there will be someone who remembers that ugly mug with which he shared a wineskin with a smile, or that little duende who played that dirty trick in that godforsaken tavern; And many remember with delight that medieval Spain in which legends became real and witches were able to invoke terrible creatures, or fly over the count's castle riding on a broom, throwing terrible curses on those who lived in it.

However, I will always remember *Aquelarre* as the game that opened my eyes, which let me know that the Spaniards had a past, and that that past had been a reality that, as Master Ricard would say, surpasses fiction. Infighting between nobles, hunger and plagues, the clash between the different cultures living at that time on the Peninsula, hid a thousand and one stories as true as they are incredible, stories so exciting that they almost don't need a fantastic component to enjoy them. Who wants to fight to the death against a mandrágora or flee the wrath of Guland when he can be hired to try and free King Pedro I from his captivity in the prison of Toro, or accompany the Great Captain on one of his incursions into the kingdom of Granada ?

Aquelarre made me look for history books to learn about the traditions and customs of the medieval Spaniards, it made me wonder what the doors were like, what were the rules of chivalry, what would happen if one refused to obey them or what excuse he could give, life in an encampment, what people did to have fun, what there was to study, why the nobles had so many holdings on the borders and why the kings tried so hard to keep the high nobility happy. And so I learned that Alfonso XI had died of plague while besieging Gibraltar, of the journey of Enrique II in France and Aragon until he returned to Castile and killed his stepbrother, King Pedro I, thus avenging the murder of his brothers. But I also learned that history is written by the victors, and that King Pedro himself was called "the Just" while he ruled Castile, but "the Cruel" once Enrique II ascended the throne.

In summary, thanks to *Aquelarre* and my stubborn search for information for game ambience and to offer exciting adventures to my players, I have learned many things, and I have proven the great didactic power of role playing games. That is why, whenever my friends ask me for a session of *Aquelarre*, I make them partakers of the events of history. I try to move them to that Middle Ages in which people still feared a God more punishing than merciful; in which death was an everyday event, which made the attitude to it very different from the current one; in which it was necessary to mock the condemned on the gallows to understand that one was a honorable person and of impeccable morality; in which disputes between powerful men were settled by the "Trials by God", fighting to death within a circle. And so, between lamia and salamander, they gradually learned to survive in the fourteenth century, like children who are discovering the world and are integrated into it by trial and error (or, what is the same, learning the hard way).

So, when they demand an adventure of *Aquelarre* from me, after the obligatory visit to the library, in addition to the screen and the dice, I never leave behind my medieval Castilian, my quill and inkwell, my good wine in a wooden cup and my bowl for potato chips; I never leave behind my historical introduction to prepare the situation and the spell that will teleport them six hundred years into the past; I never forget to put on my CD of medieval music when they approach the town square; and I always keep in mind that the best way to learn is to play, play and play again.

Seeking the Balance

By Pedro J. Ramos

I learned about *Aquelarre* when I was still going to school; I don't remember if it was the 7th or 8th grade. I had already been playing role-playing games for a while, and specifically my group and I played every week the "good role-playing", that of dragons and dungeons. On one of those rare occasions when I was not a Game Director, one of my group mates called me to tell me that our Game Director could not come, but that he was offering to direct us, specifically in a game called *Aquelarre*. I had never heard of that game, but I did know what its name meant, and I have to admit that it left me somewhat uneasy. Was it a satanic game? Would he use Ouija board? Anyway, forgive the nonsense of the

age, but at that time my imagination was even greater than it is today, and many things that today seem innocent were for me terribly real… and the same thing happens in my games of *Aquelarre*, what a coincidence!

If you want to know how it is for me to direct *Aquelarre*, the best answer I can give you is the title of this brief essay: seek balance. Balance between what? Between the two facets of the game: the demonic and the medieval. We have a game that offers us all the potential of the Spanish Middle Ages, a fascinating time that gives us interesting stories played in a strict historical sense; but on the other hand we have what we have: the Devil. And who does not love to dance with him?

Aquelarre also offers us the best of medieval myths and legends to be used in our games. From the Asturian *trasgus* to the ill-fated mandrágoras, the opportunity for our players to interact with all these beings is fascinating, especially in a world like the one where we spend very little time dealing with things that are not tangible or, more specifically, visible to our own eyes.

So, let me use the space that the authors of this book have given me to convey a single idea: make your players move between the daily life of medieval times and the incredible magic of the world of the irrational. Look for the right balance for your gaming group between both poles (as if your game was a character and you have two distribute a hundred points between Rationality and Irrationality, if you want to see it like that) and once you find the balance, don't stop shaking it from time to time. If the characters are involved in a day-to-day mystery, and discover in the end that there is a supernatural explanation behind the whole matter, you will get a destabilizing effect as great as if they investigate a subject allegedly beyond reason and in the end everything is justified by a series of chance or a logical explanation. Keeping the players characters in an unstable equilibrium may be the key to arriving at a story that everyone likes to remember in the future.

But as I mentioned, although in passing, you can also play a purely historical game or a purely fantasy game. Introducing these kinds of "imbalances" in the balance of your *Aquelarre* games won't only surprise you, but may even give you the desire to continue playing the Spanish doyen of the role-playing games.

And I think that as it. I have preferred to give you a single piece of advice because I know that what my colleagues say are whopping great truths that can be very useful in directing. I just wanted to give you the scale with which to find your equilibrium.

Welcome to *Aquelarre*, Game Director. Now the scale is yours.

The Twisted Rules of Role-Playing

By Antonio Polo

A few months ago, while — give or take– in the A Team (of *Aquelarre*), while we discussed the rules of the game, commenting on the divine and the human, I came up with the idea that anyone who wanted to contribute their two cents about how they direct, see or enjoy this game should do so. If you have read this chapter so far you have already seen the result, so I can contribute little more without seeming redundant, because my opinion is reflected in many of the ideas developed in the texts by my colleagues.

So I'm going to dedicate these brief lines to talking about the *Aquelarre* that I like. Then, if you want to extrapolate it to your own experience, you will surely find that the same game changes according to the color of the glass in the GD's glasses that directs it.

In short, my *Aquelarre* is demonic and medieval… but wait!

Before you release the dogs on the truism I just let loose, let me explain. Thank you (tuso, tuso, good puppy, ale, ale…).

I play (mostly I direct, although I played a lot at one time) *Aquelarre* because I like history, and not only medieval history, but history in general, although I choose everyday history especially, the day to day, the "Traditions and Customs" if you want to find it in a library catalog; how people lived in times past, what they ate, how they raised their children, how they dressed, how they talked, what they were told, where they traveled, what was entertaining them , How they "loved" (and in what positions), how they related to one another, how they were born, grew up and died. I love this — to call it from my ignorance — subgenre of History, and my collection of role-playing games attest to that, from *Aquelarre* to *The Call of Cthulhu*, to *Captain Alatriste*, *Comandos de Guerra*, *Ars Magica* or *The Legend of the Five Rings*, among others. All are historical role playing games, or almost better, historical simulation games with a pinch, in some cases, of fantasy.

But there are things that are difficult to transfer to a game, difficult to imitate.

For example, we are accustomed to reading books or watching movies that use History, but disguises it with our reality: extract the facts of the time and embellishes or impoverishes us using our own scale of values. For example, in the true Middle Ages when Easter Week came, they took a Jew, dragged him to a church and gave him a royal beating that could end his life; and those who were there would take their wives and children to the spectacle, and that night they would go to bed as happy as clams. It's a simple (or not so simple) demonstration of the bloody-mindedness and fanaticism that shows that we are talking about a value system totally removed from our own. If someone made a film on the subject that I just mentioned, they would have to tone it down if they wanted to make their money back at the box office, because no one is going to go to a movie theater to see twenty lowlifes beat the crap out of a Jew and end up as the heroes of the film (unless John Williams' music is played, who is capable of making Lucifer weep with one of his tunes).

By this I do not mean that they were violent, xenophobic or wrong times: they were simply different times, and we can't

see or judge them from our perspective. For us (or most of us) it is inconceivable to do that to a person simply because they are Jewish or of any other race, but they, if they could see us through a keyhole, would be horrified at some of the things we do and they can't understand (For example, the loss of oral tradition, or the values of solidarity between neighbors, or hospitality with travelers, which was considerably more developed than in our times).

Well, I'm taking too many detours. Let's return to the theme: that *Aquelarre* is a medieval game, and therefore historical, based on historical references and concrete facts from our past, and sincerely, that possibility of grabbing your players by the neck and throwing them into the medieval mud, splashing everything they think is correct with shit, is something I like perceived in my games (although I don't always achieve this, of course, but I hope to improve with time). I also like to drop some historical event, even if it's a bit of a gamble — clearly the brutes who are my players, veterinarians, chemists, electricians and archaeologists, do not even realize — or to use concrete terms used in the middle ages (that is, chimneys are *furnace*, that if the hallway is *corridor*, etc.), but below all that, lies my main intention: this is not the middle ages of Robin Hood with his green tights, but one that smells of horse and putrification.

The second thing I try to promote is the demonic; understanding as demonic things such as fantasy, imagination and legends that surround the past and present of our geography (and beyond), a collective imagination that has proven to be so powerful and strong like the finicky elves and the unibrow dwarves of Celtic and Nordic mythology. If you take a look at a lot of fantastic role-playing games on the market, you will see that they invent nothing new (ogres, fairies, elves, vampires, werewolves, orcs, sprites, pixies, demons and a thousand etceteras more), but in *Aquelarre* we have a bestiary that shapes the game and encourages it (it is the salt in the lentils, the chorizo in the migas, the vinegar on the salad, and the fly in the soup). The gnomes with the pointy hats are gone, since we are talking about demons as wicked as their damned father; The hadas are just as capable of giving you a blessing as of leaving you sterile for life, but whatever they do, they will always do it with a smile on their faces. Demons won't be satisfied with giving you a blank sheet of paper and gently pricking your finger to sign, no sir; they will lower their pants and ask you to kiss their asses directly (if not, there is no deal). The troubadour won't sing under your window until they get tired, but they will take advantage of any oversight to get into your bed, slip a bun in the oven and when it is born, look around for the troubadour, who left months ago for smokes.

And that, my friends, goes right to my heart, since it is a dark, thuggish history that I have suckled since childhood, Spain (or the State of the Communities, it's all the same to me) of Mortadelo and Filemón, of the twisted lines of God, of "spare the rod, spoil the child", of the dwarf of El Ferrol, of the Spanish Inquisition (one of many, but with a worse reputation than others), of Superlópez, of the Geyperman Functionaries (who at three o'clock say that they are longer working), of the Reconquista and a queen in a four-year-old shirt, of *Jews go away*, of Puerto Hurraco and living hand to mouth, of the disasters of war, of the autonomy of Church steeples, of bacon in mustaches and gold toothpicks, the one of "don't wiggle and get going, we will manage", that of mule drivers are us. In short, as the writer said, the Spain of Cain lineage (and no, I'm not talking about vampires).

That, dear ones, is my *Aquelarre*, and I won't exchange it for two Middle Earths, three Dungeons & Dragons and four Worlds of Darkness with a pearly dice bag with sparkles and dragonflies as a gift. It's the only game where my players can quickly get into the character: they just have to remember their previous selves and bring out their nastiest.

Liber W: Tales

Fabula I: Specus Vespertilionum

Cave of the Bats

By Juan Pablo Fernández

The next adventure is a choose-your-own-adventure module that does not require the involvement of a Game Director. Its purpose is to get the reader in touch with the world of *Aquelarre*, and for them to get an idea of the type of games that can be played, by experiencing the function of the game rules themselves. If you already know the game, you can play a game to see how the new rules are implemented. To play you can use Lope de Navarrete (see examples in chapter I), or create a male character for the occasion, who doesn't belong to the high nobility and isn't Arab or Jewish, and who has neither spells nor Rituals of Faith. If the character does not belong to the lower nobility, it is recommended to choose one of the following professions, to get the most out of the adventure: actor, alguacil, almogávar, artisan, bandit, barber surgeon, hunter, healer, jester, minstrel, médico , pardo or pirate. However, if you do not like any of these, you can create anyone you want using the rules in chapter I. Now go to the Introduction and follow the instructions in the text.

Note: Unless the text tells you otherwise, if you go into a section where you are asked to make a roll, you can only make one. If you later go into the same section, the result of the roll you made the first time is taken into account.

Introduction

Early 15th century. Certain matters have led you to travel close to the border with the kingdom of Granada; dangerous lands, because Moors and Christians continually struggle to advance their borders and take hold of the fortresses guarded by the servants of the Nasrid King or the Castilian monarch. In addition, they have told you that this place is especially favorable for banditry, so you rejoice when, at nightfall, you spot a hamlet in the distance dominated by an imposing fortress erected on the side of the mountain range. When you arrive at the village you find that its people, despite living in almost constant danger, are friendly and hospitable to strangers who share their faith; It is not too hard for you to convince a family of peasants to lodge you in their stable next to the oxen and offer you some food (although in reality who convinces them is your pouch's tinkling; as God lives, there is no better argument nor more universal than that of the vile metal). The family consists of a married couple and four small children. The father, named Tobías, approaches the stable and informs you that his wife will soon serve the food. You enter the humble little house made of adobe, which has only one room. In a corner there is a large straw mattress where presumably the whole family sleeps, and on the wall there is a wooden board, which, when the time comes, is carried by the woman and placed on sawhorses, serving as a table. It is then that you see in their faces a shadow of fear and worry. During dinner, which consists of some insipid porridge, Tobías informs you that you are in the Manor of Zuheros. Its lord is Count don Pedro, from the house of Aguilar, who recently obtained the fortress thanks to a mercy of the king. As the peasant tells you, the neighbors did not welcome the arrival of don Pedro, because no one wants to become a vassal of any lord when he has had the joy of not suffering such bonds. And it is not that they were much better off before; the council of Cordova, the former owner of the village, had been overwhelming them with heavy taxes destined to pay for the interminable war against Granada, which has lasted for more than a century, without serving to ensure their well-being, since not infrequently the Zuherans had been victims of the terrible raids by the Nasrids. But it is good that the figure of authority is embodied in a palpable personage, so that all the complaints flow into the same channel and can concentrate in unison on a single culprit. The hatred between the lord and the vassals grew; don Pedro punished the peasants by levying heavy taxes and imposing new responsibilities, and they were often slow to fulfill their obligations. But things got complicated a couple of weeks ago. The son of don Pedro was mysteriously murdered and, since then, any complaint by his vassals is punished with tortures and imprisonment in his castle's dungeons. Some families have even chosen to flee out of fear, in view of what is happening. After dinner, you go to the barn and reflect on what Tobías has told you. Maybe it's a good opportunity to win the favor of a powerful and influential person like don Pedro, or to try your luck and attempt to find work now that difficult times are approaching and hands are beginning to be needed. You decide to go to the castle the next day and introduce yourself to don Pedro.

Go to 1.

1

You wake early the next morning, leaving the barn before the workday begins. You climb the slope that leads to the fortress while you stare at it raptly. Dug into the rock, it has several rectangular towers and a central one even bigger than the others. The entrance gate is open, since the peasants come early to the castle to cook bread in the lord's ovens. A chill runs through your body when you see several gallows near the gate, one still occupied by a decaying body that swings slightly in the wind. A soldier, armed with a spear and protected with a leather breastplate, stands erect barely just to one side of the gate. However, his face of boredom disappears upon seeing in you an unknown face. He straightens when you ask for his master.

"He'll be in the keep as usual," he answers. "What do you want to see him for?"

You tell him that you want to put yourself at his service. The soldier knits his brow and examines you from top to bottom, but after a moment of deep scrutiny, he allows you to enter.

"Go to the keep and tell the captain," he adds.

If you follow his orders, go to 35.

If you prefer to continue talking to him, go to 58.

If you want to take a stroll in the courtyard before, go to 76.

2

The first day you have to stand guard by the gate and do the rounds in the courtyard. This helps you get to know the other soldiers and the castle servants. It does not take too long for you to ingratiate yourself with your comrades-in-arms, but both the servants and the village people avoid you as if you were the plague. You soon discover the reason why, as Captain Hector's men are not far off from being bandits. One day you accompany Gonzalo and three other men to the town to collect the taxes. There you witness the soldiers' brutality. They beat the peasants for no reason, seize them by their hair and drag them across the ground, threaten them with their spears... They delight in the fear of the poor people, enjoying the power given to them by their weapons. Gonzalo realizes that you stay on the sidelines, and he explains that it is necessary to intimidate and frighten the asses, as he calls them, so that they don't ever think of confronting their master. When you get back to the castle, you are thankful you won't have to accompany Gonzalo to the village for at least a month, when your turn comes around again. Shortly after, talking to a soldier, you learn of the rough time that don Pedro went through when he learned of his son's murder; he was found near a cave in the mountains, which they call the Cave of the Bats. That hard blow suffered by the Count made his heart even harder. He took three peasants, locked them in the dungeons, and tortured them to discover the name of his son's murderer. When he didn't get an answer, he ordered one of them hanged in a fit of rage, but it did him no good, for it seems that the peasants he imprisoned didn't know who perpetrated the crime.

The seventh day after your arrival, after receiving your pay (add 75 maravedíes to your pouch if your social class is burgher, 36 if you are townsfolk or peasant) you are making the rounds outside the wall when you see Héctor in the distance, giving orders to four of his men. They go down to the village and return moments later, dragging someone. You go discreetly move to the door to find out who it is.

Go to 37.

3

"Because the son of a bitch had Lord Fernando's dagger in his house," says one, "Gregorio the gravedigger saw it when he went to buy some turnips and warned the captain."

If you ask them who found Fernando's body, go to 27 if you work as a soldier in the castle. If not, make an Eloquence roll (or, if you prefer, a Command roll if you are noble). If you succeed, turn to 27; If you fail, go to 32.

If you do not want to ask anything else, go to 44.

4

"Oh no?", you reply, "What is this?" You add showing him the ring you found in his house.

Fear grips Gregorio, who looks at the ring as if entranced. A second later, without thinking twice, he raises his pick and rushes toward you. But you expected that reaction.

Go to 34.

5

The cave continues, zigzagging for a hundred varas until it drops into a huge pit. An unbearable stench emanates from the bottom; So much so that you are forced to cover your nose so as not to vomit. You light its interior and you are paralyzed at the sight of the remains of thousands of human bones piled around its expanse. You retreat back in disgust. Now you are convinced that this cave is the home of an man-eating beast.

Make a Temperance roll; If you fail, you are invaded by a terrible fear: while you are inside the cave, you have a –10% penalty to all your skill rolls.

You retreat to the previous chamber (go to 83).

6

Gregorio lives in a cabin next to the cemetery, built beyond a wide bend at the foot of the mountain. When you arrive at the place, you see that the holy ground is not even fenced in. A tall, thin, dark-skinned, dark-haired man is digging a grave near a tomb.

If you approach him, go to 64.

If you want to peek inside his cabin, go to 95.

7

When you manage get off the ground and onto your feet, you discover that your money pouch has disappeared. The soldiers must have stolen it you while you were struggling with them. Giving it up as lost, because you do not even dare to look back, you head towards the town. There you find Tobías who, on learning of what has happened, helps you to his house and orders his wife to heal your wounds.

Make a natural healing roll (see page 114) and add the result to your Life Points. Next, make a Medicine roll for Tobías's wife (unfortunately, she only has 25%); If she fails the medicine roll, roll 1D4 and subtract the result from your Life Points.

Grateful, one morning you tell Tobías when he returns from working the Count's lands that you will accompany him to his small plot to give him a hand with the field labors.

At noon, while you wait for the family in the barn, you hear shouts coming toward you. You go out to see what is happening, and to your surprise, only a few meters away, you see that Tobías, his wife and children are struggling with three soldiers, while a fourth leaves the house holding a dagger. The soldiers resolve the conflict quickly, delivering tremendous blows, regardless of being a woman or a child, that make the peasants yield. Then they deliver a painful kick to Tobías' stomach and drag him away. You approach to help his family.

"Please!" Sobs the woman, her lips bloody from the blows. "Help my husband!"

You ask her to calm down and tell you what happened.

"They are taking him prisoner, accusing him of killing Fernando, the count's son. But he has not done anything!" She cries, bursting into tears, disconsolately. You try to calm her down again to ask her the reason for the accusation. "They have found a dagger in our house belonging to Fernando," she explains, "but we do not know how it got there! My God, help us!" She laments.

You know that neither Gonzalo nor don Pedro will treat Tobías leniently. They will almost surely hang him. You see an obligation to help this poor man who has treated you so well.

Go to 127.

8

You say hello to the lad as you head toward him. He returns your salutation, and seeing that you want to ask him something, stops what he's doing and rises. You tell him that you have just arrived in Zuheros and that you want to enter the service of the lord of the castle, but that before that you'd like to know his servant's opinion. The lad's countenance suddenly changes. He refuses to tell you anything, obviously out of fear.

You can offer him some coins to see if his tongue loosens. To do this, choose how many coins you will offer and make a Commerce roll. If you succeed, go to 28; if you fail, go to 72.

If you do not want to do this, you may prefer to go in search for the maid, if you have not done so already (go to 63), or go to the keep (go to 35).

9

You can overcome the fear that the idea of committing such a deplorable act causes because you are doing it for a good cause. Now you only have to decide which of the stone you will lift.

If you pick up the one on the left, go to 21; if the one on the right, go to 101.

10

You've been living in the castle of don Pedro for a week. To prove your willingness and ensure a stable future, you decided to fix all the sections of the wall that are in disrepair. Although you would have liked to have a good crew, you refrained from making use of the peasants; there is already enough rancor and there's no need to add to it by forcing them to work on and repair the fortress of a man whom they hate. You have met all the servants and the soldiers and it has not been difficult for you to fit in. At the end of the week, Gonzalo gives you some maravedíes as payment for your services (divide your Craft percentage by two to find out how many maravedíes you have earned).

You are quietly sitting in your workshop, repairing a wooden barrel, when you see some servants running by. You ask one what is happening and he tells you that they are bring a peasant prisoner to the castle. You leave what you are doing and you go see out of curiosity.

Go to 37.

11

You end Gregorio's life. Then you notice your mistake. Despite your suspicions, you can't prove that he killed Fernando. However, your only chance to save Tobías is to try and convince don Pedro that Gregorio is the real culprit.

If you have Fernando's ring, go to 82; If you do not have it, go to 106.

12

The maid smells something fishy and keeps her trap shut. She merely says that her master is virtuous and of impeccable morals, which is obviously false.

If you have not yet spoken to the lad, you can do so now (go to 8).

If you prefer to go to the keep, go to 35.

13

The passage ends abruptly at a pit about five varas deep. If you want to advance you will have to descend.

Make a Climbing roll. If you succeed, you get to the other side safe and sound, but if not, you suffer a fall from a height of 5 varas (see page 106 for the fall's effects). Go to 39 in both cases.

If you prefer, you can turn around and go back to 20.

14

You can't do it. It is too great a sin, and you tremble only with the idea of looking upon the decaying bodies under the stones. Fearing that the image of the saint will point at you at any moment with an accusatory finger for your blasphemous thoughts, you leave the chapel in a hurry. You do not plan to go back in there.

Go to 44.

15

You resist the stunning effect that the howling causes in you with all your might. The creature, seeing that you have not been affected, runs toward you ready to fight. You take out your weapon and ready yourself for the clash.

Go to 24

16

"We could use a craftsman," Gonzalo says, "you will direct the repairs carried out in the castle, but first, to make sure that you are good at your job, you will have to offer us proof of your worth. In the stables there are some broken wagon wheels. If you manage to fix them satisfactorily, you will pass the test."

"Francisco," he calls the soldier at the entrance, "accompany him to the storehouse and get all the tools he needs."

The soldier leads you to a building where a multitude of tools are kept. In a corner of the room there are some carpenter tools. Under the watchful eye of the soldier, you take those you deem necessary to carry out your task, and then you are taken to the barn. The soldier orders the lad there to bring out the broken wheels. He fulfills the order in a jiffy. Of the three wheels, one is unfixable, but the other two could still be repaired. You get down to work right away.

Make a Craft Roll. If you have chosen the carpentry as a specific craft you have a +25% bonus to this skill roll. If you succeed, go to 33; If not, go to 22.

17

But the curious thing is that none of this has been carved; the forms taken by the rocks are the work of nature itself, which is even more surprising, since most of them resemble forms created by a man's hand.

Go to 39.

18

Access to the dungeons is through a building attached to the wall. A soldier stands guard inside, next to the trapdoor that leads to the basement where the prisoners are locked up.

If you are a soldier, you can enter without any trouble, claiming a change of guard. Go to 29

If you are noble, you can try to impose yourself on the soldier. Make a Command roll. If you succeed, go to 29; If you fail, go to 128.

Alternatively, you can try to bribe the soldier to let you through. Make a commerce roll and choose the number of maravedíes that you will offer the soldier. If you succeed, go to 61; Otherwise, go to 124.

19

At last you leave the forest. A mass of mountains are outlined in front of you. In the distance, on the side of a great mountain, located behind a small rocky promontory, you see the opening that should give way to the Cave of the Bats.

If you have seen the corpse of Fernando, or if the soldier who found him agreed to talk to you, go to 57.

Otherwise, go to 119.

20

The passage widens, forming a small chamber with a large central stone in the shape of a star. You move carefully, because there are stalactites that reach your height, and others are joined with stalagmites, forming thin columns.

A passage leads to the south *(go to 83)* and another one goes to the east *(go to 13)*.

21

You try to raise the stone using the ring, but it is too heavy.

Make a STR x2 Roll. If you succeed, go to 115; If you fail, go to 87.

22

Despite all your efforts to the contrary, your nerves betray you when you feel watched. You have not been able to repair any of the wheels. The soldier calls Gonzalo, who comes in person.

"And you say you're an artisan?" He asks sarcastically. "Whip him and throw him out of here", he orders the soldier.

The soldier immediately points at you with the spear, slightly sticking its tip into you so that you start walking. It is suicide to offer resistance within a castle surrounded by soldiers; You have no choice but to endure the punishment.

Go to 88.

23

You try to show your good faith, telling him that you understand that there are problems here and that you would like to help. The soldier finally relaxes and agrees to talk to you.

"Yes," he says, "things are not going well. The castle of Zuheros was once owned by the Council of Cordova, but the king gave it to the house of Aguilar. The local people did not take it well. When don Pedro arrived, he increased the taxes for using the castle ovens and its mills, and assigned the peasants new tasks; to supply the castle with provisions and firewood, to make repairs to the walls, to work his lands... Things were very different when the castle belonged to the council, but now, in addition to the extra hours they must devote to the lord, they have found that they can't even complain, for he is the only judge in domain. On the other hand, I can't complain; before the Council paid me an alguacil's salary, I have now become a soldier of the new lord. The problem is that those stupid peasants murdered don Pedro's son and now it's going to kick up a fuss. He orders us to watch them day and night and to arrest anyone who shows the slightest sign of insurrection. And you've already seen the result," he adds, pointing to the hanged man a few feet from you.

You thank the soldier for the information and you prepare to enter the castle.

You can go to the keep and notify the captain (go to 35)

You can also take a stroll through the courtyard (go to 76).

24

The creature acts by making an attack and a block each combat round.

The Creature's Characteristics

STR: 15
AGI: 25
DEX: 10
VIT: 15
PER: 25
COM: 10
CUL: 5

RR: 0%
IRR: 100%

Protection: none.

Weapons: Bite 45% (1D6+1D4).

If you win, go to 111.

25

When you walk in the door, Captain Héctor approaches you an unfriendly look.

"Where have you been?! He asks angrily. "Why did you not obey don Pedro's order to clear the entrance to the castle?"

You'll have to lie to avoid trouble. Roll your Eloquence vs. Héctor's Empathy (35%). If you win, go to 53; If you lose, go to 94

26

Lázaro is very good, but your last arrow comes closest to the center of the target. Everyone present is impressed with your archery demonstration. Don Pedro, who seems to have enjoyed the competition, asks you to come closer and offers you his gold ring for you to kiss. This means that you become his subject.

"You are our new hunter from now on," Gonzalo tells you. "You will settle in Lázaro's house. As for you", he addresses the other hunter," you have proved to be unworthy of our master's trust. Whip him and lock him in the dungeons" he orders the soldiers.

No one dares to protest the Gonzalo's orders, because they know that they would run the same fate as Lázaro. He resists, but falls in no time at all under a blow of fists and ends up bleeding with a broken nose.

"You'll pay for this, you son of a bitch!" He yells as they drag him away.

Go to 50

27

They inform you that it was Francisco who found the body. From his description, it sounds like the soldier standing at the door of the keep when you first entered. You head toward the castle entrance, where he is standing guard. When you ask him to tell you how he found the body, he starts to get nervous.

"I had the day off and went for a walk in the country," he says. "That's when I found it."

Hypnotized by the memory, his face becomes pale, and it seems as if he would climb a wall at any moment.

Make an Empathy roll. If you succeed, go to 56; If you fail, go to 97.

28

If you offered him 30 coins or more, the lad starts talking. If you offered less, he tells you that he won't speak for less than 30 coins.

If you give him the money, go to 89.

If not, you can still go in search of the maid, if you have not done so before (go to 63), or go to the keep (go to 35).

29

You take a lit torch from a wall bracket and prepare to descend the stairs which lead down from the trapdoor. You smell moisture and decay as you descend the steps. You come to a corridor with six thick wooden doors set in the rock, three on each side. Each is protected by a strong padlock. A small

opening at eye level allows you to see the inside the cells (barely), or at least the small amount of illumination by the torch. In one of them you seem to see a body lying motionless on the ground. You call Tobías, but he does not move. You hear a voice coming from the next cell. When you look through the opening you see your friend Tobías, who is pulling himself along the floor, begging you to get him out of there. They must have broken his legs. You try to reassure him by telling him that you are doing your best to find the real culprit in Francisco's death, but that you need his help. You tell him you suspect Gregorio, the gravedigger, and ask him to tell you in detail everything that happened when he went to his house. Tobías takes some time to sort out his memories and he answers, stammering because of the pain:

"He came in yesterday afternoon. I was a little surprised because he has never bought anything before, but I thought he had heard about my good turnip harvest this year. He walked into the house with me and asked me to show him some. I asked him to wait a moment while I went to get them, I brought them to him, he paid me for a dozen to try and he left, saying that if he liked them he would come back to buy me more."

You ask if there was anyone else in the house.

"No," he replies, "my wife and children were with Pelayo's wife, our neighbor, who has had a baby. They go to visit her almost every afternoon in case she needs anything."

It is clear to you what happened: while Tobías went for the turnips, Gregorio took the opportunity to hide the dagger somewhere in his house. You tell Tobías and he agrees with your theory. You bid him farewell, promising him to get him out of there.

Go to 44.

30

Remembering what Gregorio told you, you look on the eastern wall of the chamber and you see the rock that covers the passage where the woman is hiding. You are forced to bend over, since the roof of the passage is very low. You ascend for a while until you perceive a twinkling light, produced by a fire, around a bend. When you come around it, you enter a small cave. The fire comes from a campfire at the back, next to which sits a woman who, alerted by the light of your torch, maintains watch. She is as described by Gregorio. Behind her you glimpse a corpse with its arms missing lying on the ground and near it, a beautifully wrought sword leans against the wall. Seeing you, the woman rises and growls. "You are not the person I was expecting." Then you realize that her mouth is covered with blood. You gape as she begins to transform into a hairy bipedal beast.

Make a Legends roll.

If your nationality is not that of the kingdom of Granada, you have a penalty of –25%.

If you have seen the corpse of Fernando, or if the soldier who accompanied Fernando told you what he saw, add a +10% bonus.

Finally, if you have successfully tracked the creature's footprints, add a +15% bonus.

If you succeed, go to 45; If not, go to 67.

31

Examining the hoof carefully, you easily discover the affected area, marked by a slight swelling. Luckily for the animal (and for its owner), there does not appear to be any broken bones. You apply a poultice of herbs to reduce inflammation and cover it with bandages. Then you return to the keep with the soldier to inform don Pedro of the operation, and warn him that the animal must rest for a week, after which the bandage can be removed and it can be ridden again. For the first time you see don Pedro in good spirits.

"Excellent," exclaims Gonzalo. "What payment do you want for your services?"

Taking advantage of the occasion, you are asked to stay for a week and to be provided with food — so you can observe how the wound heals. Both Gonzalo and don Pedro think it a great idea.

"You can stay in Stephen's cabin, which is near the forest; He won't need it for a while", Gonzalo says with some sarcasm. You wonder what he meant, but you're happy with the payment and you thank him.

Go to 85.

32

"We do not know anything." says one of them.

It looks like you're not going to get anything out of these loafers. They look at you, annoyed, wishing you would go away. You better go.

Go to 44.

33

With your repairs, the wheels are perfect and can be reused. You take both and go back to the keep with the soldier. Once in the room, you show them to Gonzalo and don Pedro.

"Very well," exclaims Gonzalo, satisfied, "you did not lie to us. You are a good craftsman. From now on you are don Pedro's servant, which means that you must obey him and pay him homage."

Don Pedro extends his hand, letting you see a magnificent gold ring for you to kiss. You approach wisely and put your lips on it. Don Pedro withdraws his hand and gestures for you to go away.

"As I told you," Gonzalo continues, "you will direct all the repairs to the castle. You can always request as many men as you need; If necessary, take the peasants from

their homes. You will sleep with the servants, who will help you build a small workshop tomorrow. Is this understood?"

You nod and with a bow leave, happy to have found work.

Go to 10.

34

Gregorio attacks you with his pick. Resolve the combat taking into account the rules in Chapter IV. Your opponent acts by attacking and parrying each round.

Gregorio's Characteristics

STR: 12
AGI: 10
DEX: 12
VIT: 16
PER: 18
COM: 10
CUL: 8

RR: 40%
IRR: 60%

Protection: None.

Weapons: Pico (Pick) 35% (1D8).

When you have dealt 8 damage or more, go to 109.

If you have killed him, go to 11.

35

You are in front of a large, three-story, rectangular tower, whose door is guarded by a soldier in clothing identical to that of the guard at the entry gate to the castle. You ask him to inform his captain. This one calls out to a soldier who is inside the tower and passes on your request to him. Soon a tall, strong, swarthy, bald man with a short beard appears in the doorway, wearing a gambesón reforzado and a deep red cape. Unlike the other soldiers, he does not wear a helmet, but he does have a sword on his belt.

"Who are you and what do you want?" He asks in a low, powerful voice, typical of a soldier.

You present yourself and inform him of your intention to put yourself at the lord of the castle's service.

If you are noble, go to 132.

If you are not noble, but you are an alguacil, almogávar, bandit, pardo or pirate, go to 125.

Otherwise, go to 51.

36

Your companions greet you warmly. You talk for a while about what happened today and the execution that will take place that night, taking advantage of the arrival of Count Pedro's powerful family.

"He has proposed the execution to look good for his relatives," says one of the soldiers, "to show them that Zuheros is ruled with an iron hand. I have heard that in other villages in the mountains, the peasants have taken up arms and have stood up to their master."

"Bah," exclaims another, "these won't come to that, especially after tonight."

You take the opportunity on the subject of conversation to inquire about the murder of Fernando.

If you ask them who found Fernando's body, go to 27.

If you ask them how they know that Tobías is the culprit, go to 3.

37

It kills you to see Tobías being dragged up the road by the soldiers. Those brutes must have beaten him, since he offers no resistance and seems unable to walk on his own. His wife and children, as well as several peasants, follow behind them, rebuking the soldiers. You run to meet his wife and to find out what happened.

"Please!" she sobs. "Help my husband! They are taken him prisoner, accusing him of killing Fernando, the count's son. But he has not done anything!" She cries, bursting into inconsolable tears. You ask her for the reason of the accusation. "They have found a dagger in our house belonging to Fernando", she explains, "but we do not know how it got there, you must believe me! Dear lord, help us!" She laments, clinging to your clothes.

You know that neither Gonzalo nor don Pedro will have any mercy on Tobías. They will almost certainly hang him. You feel obligated to help this poor man who has treated you so well.

Go to 127.

38

This is the equipment they have. If you want to buy something, make the appropriate adjustments in your purse and write down what you buy on your character sheet.

Cuchillo (3 maravedíes)

Cayado (Shepherd's crook) (3 maravedíes)

Thick clothing (216 maravedíes)

10 varas of rope (20 maravedíes)

3 torches (3 maravedíes)

Tinderbox (6 maravedíes)

Blanket (36 maravedíes)

Sack (6 maravedíes)

When you finish shopping, return to 74.

39

You are at the entrance of the cave, which forms a large irregular chamber with strange shapes. The floor, with an army of stalagmites spread across it, descends steeply as it enters the cave. Beyond the entrance, at the end of the slope, two narrow passages open up: one of continues straight ahead, and the other to the right, in a northeasterly direction.

If you continue forward, go to 83.

If you walk northeast, go to 117.

You can also leave the cave and return to the village. If you do, remove a torch (erase it from your character sheet) and go to 74.

40

You press the soldier to speak, but you're not convincing.

"Stranger, I'm not in the mood to waste my time with you," he says gruffly. "If you want to pass, go ahead; and if not, you can go to blazes."

You decide that it is wise to leave him alone.

Now you can go to the keep (go to 35).

If you prefer, you can also take a walk in the courtyard (go to 76).

41

Tobías' family is glad to have you with them, for although you are another mouth to feed, you also are a good worker. In addition to working the count's land, you lend a hand on Tobías' small plot. You soon get used to the monotonous life of a peasant, getting up early to go to work, returning home to have lunch, returning to work the land of your host and ending the day with a dinner. After a week, you begin to feel the aches of people who work hard in the fields, but you are happy for the relative stability you have achieved.

One day, when returning for lunch, you do not find anyone at home. Bemused, you ask an old neighbor named Raimundo and he tells you that the count's soldiers have just taken Tobías prisoner. You look into the distance and you see a group of people climbing the road that leads to the castle. You immediately go after them.

Go to 37.

42

The image shows a middle-aged man with a graying beard holding keys in his right hand. That identifies him as San Pedro, the Father of the Church. Perhaps the count's devotion to San Pedro is simply due to his name.

Return to 84.

43

It is true that it would be useless to start a complicated courtship with this girl, but you immediately understand that she did not like you calling her a "foxy little floozy", especially judging by the resounding slap that she gave you as soon as you approached her. Better to give up before the thing gets worse.

If you have not yet spoken with the lad, you can do so now (go to 8).

You can also go to the keep (go to 35).

44

You're in the courtyard. You can do several things:

Try to see Tobías (go to 18).

Inquire among the soldiers (go to 68).

Go to the chapel where Fernando is buried (go to 84).

If you prefer to do something else, go to 74.

45

Then you remember a legend that speaks of a creature that feeds on corpses and has the ability to turn into a woman. This creature is a gul! The legend also says that its howl is capable of making women abort and causes a great shock in everyone who hears it. Quickly, you throw the torch to the floor and cover your ears. You see the creature raise its muzzle emitting a loud howl, but fortunately you do not hear it. You immediately close on her and prepare to fight.

Go to 24

46

You point to the tombs and ask why he has opened them. You note that he seems to feel uncomfortable, but he answers with conviction: "I open them from time to time to check the status of the coffins. Sometimes the wood rots from moisture, breaks and the coffin fills with dirt."

Make an Empathy roll. If you succeed, go to 112; If you fail, return to 118.

47

You focus your attention on two of the servants: a lad who cleans the saddles and harnesses in the stables (*go to 8*) and a maid who has just left the keep and is headed towards the kitchen *(go to 63)*.

48

Gregorio can no longer bear the pain; He begs you for mercy and swears he'll tell you everything if you stop hurting him. You stop so he can talk.

"It all started two months ago," he says, babbling through his whining, "I was in my cabin when I saw someone hanging around the graveyard. I went out to see who it was and met a very beautiful woman. She proposed that I unearth a dead man every day and take him to the Cave of the

Bats. At first I was surprised by such macabre business; I thought she was just a crackpot and I was about to send her packing, but then she took out a purse full of money and told me she would give me another just like that one for every corpse I took her. I could not resist. Every day I unearthed a corpse and took it to her, and she always kept her promise. But little by little the cemetery was running out of corpses. When I told her that there were few left, she told me to take her one every three days. I did so until the day before yesterday, when I took the last one, she gave me a gold ring and a silver dagger, and told me to accuse one of the neighbors for Fernando's death by hiding them in their house and telling the soldiers. I already suspected that it was she who had killed the earl's son."

You ask him why he wants to blame a peasant for murder.

"I do not know," Gregorio says. "I suppose when she saw that the corpses are running out, she want me to "fabricate" her more... the ring is to blame another neighbor once Tobías has been executed."

If you still do not have the gold ring, Gregorio confesses that he keeps it in his cabin and you go to look for it (write it on your character sheet if you did not have it).

"How can I find this woman?" You inquire.

"When you enter the cave," he explains, "turn right until you reach a small chamber with a star-shaped rock. On the right wall there is a passageway covered by a large stone. If you follow it, you will reach her lair."

You leave Gregorio tied to the tree and head to the cave, to look for the woman.

When you reach the chamber described by Gregorio, ignore the instructions, add 10 to the section number, and go to the corresponding section. Go to 66.

49

Both Gonzalo and don Pedro are impressed with your performance. Don Pedro whispers inaudibly in his seneschal's ear.

"Bravo," Gonzalo says, "my lord don Pedro has enjoyed it and wants you to perform for him next week at a banquet that will take place in the castle. Until the time comes, you will perform for him every night. In the meantime, you can sleep with the servants.

You withdraw, grateful and pleased with your impeccable performance.

Go to 71.

50

Lázaro's cottage, though small and smelly, is not too bad once you get used to it. At first the dogs mistrust you, but little by little you are gain their confidence until, after a week, they have practically become accustomed to you. You spend these days making arrows from the branches that you have collected on your incursions into the forest where, in addition hunting birds or hares for don Pedro (as well as some for you, as you are the one hunting them) you take out the dogs to verify how well trained they are.

Make a Craft Roll. If you pass it, you have managed to make 2D10 arrows at this time.

One day as you return from the castle, where you went to leave the cook the three hares you shot the day before and for Gonzalo to pay you for your services *(divide your Track percentage by two to know how many maravedíes you have earned)*, you see a group of people ascending the road in the midst of a tumult. You go to see what is happening.

Go to 37.

51

"Good," exclaims the captain, "this is Gonzalo's business. Accompany me."

You follow the captain into the tower. The place is dark because it lacks windows, although your eyes easily become accustomed to lack of light. You are in a rectangular room whose walls are covered with beautiful tapestries. At the back there is a large, richly-ornamented chair that serves as a throne, where sits a regal, gray haired man dressed in fine clothes, leaning his elbow on the arm of the chair and looking at you as if you were an insignificant insect. At his side, standing, is an individual of similar age, with a sparse beard and long mustache, also richly dressed, but not as much as the other. On either side of the room there are wooden tables with a single candelabrum as their only adornment.

"This man asks to be in your service, sir," says the captain, whose energetic tone has become one of utmost respect and deference, and leaves you alone before them.

"Come," says the man with the mustache. That must be the man the captain referred to as Gonzalo. Surely he is the castle's seneschal.

You obey instantly and approach to a safe distance. The count simply listens, leaning on his chair, as if he has no interest in you.

"Tell us," Gonzalo asks, "what can you do?"

If you are a craftsman, go to 16.

If you are a jester, actor or minstrel, go to 122.

If you are a hunter and you have a bow, go to 65.

If you are a barber-surgeon, healer or médico, go to 129.

If none of the above, go to 92.

52

"You're right," you say, "I have no evidence. But I am convinced that you are to blame for everything. And sooner or later I'll have the proof that you're guilty."

"Oh," Gregorio exclaims, "do whatever what you want. You're wasting your time."

After this, you decide to go back to Gregorio's hut to search it, for you are convinced that he is hiding something.

Go to 95 (if you have already made the Discover roll requested in that section, you can repeat it, but this time with a +25% bonus).

53

You tell him that you pursued the peasants down the road to their houses, but that once they saw you were alone, they regrouped and pursued you, and you had no choice but to flee into the woods; when you saw the road was clear, you came back to the castle. Héctor buys the story.

"Be more prudent next time," he admonishes, "these peasants are more treacherous than they seem. Take the rest of the day off, but be sure to be at your post at dusk. The count has been overly foolish in summoning the whole town to witness the execution of that peasant, and I fear for the safety of the castle."

Go to 44.

54

You tell her that you are a new servant who has entered the service of the lord of the castle and that you have heard from the peasants that he is a cruel lord. You ask her if that is true.

If you are burgher or noble, first you have to convince the maid that you are of the same condition. Make a an opposed roll of your Disguise or Eloquence (whichever is lower) against her Empathy (which is 30%). If you succeed, go to 89; If not, go to 12.

If you're a townsfolk or peasant, you'll have to try to make her believe your lie. For this you must make a opposed roll of your Eloquence against her Empathy (30%). If you win the roll, go to 89; Otherwise, go to 12.

55

You watch with horror as Lázaro's last shot hits almost exactly in the center. Everybody shouts his praises, and don Pedro is satisfied that his servant has shown himself so competent.

"It has been proved who is the best," says Gonzalo. "And now, you know what awaits," he says with a mocking grin.

The soldiers turn on you without you being able to do anything to avoid it; On the other hand, it is suicide to try to escape. You have no choice but to resign yourself and receive the announced punishment.

Go to 88.

56

He is excessively nervous; You know he's lying.

If you are noble, you can press him with a Command roll. If not, you can try to convince him to tell you the truth with an Eloquence roll (with a +25% bonus if you have been hired as a soldier). If you succeed, go to 73; If not, go to 97.

57

You are looking for the tracks of some great beast, something like a bear or a wolf, because you think that perhaps one of these animals was the one that devoured Fernando's body.

Make a Discover roll. If you succeed, go to 133; If not, go to 126.

58

Before you go through the door, you ask the soldier how things are going. A grimace of distrust crosses his face, which is not surprising given the growing tension these days, that Tobías told you about.

"You'll see for yourself when you talk to don Pedro," he says with a nasty grin.

Will you try to convince the soldier that he himself explain the situation? If so, you must make an Eloquence roll. If you succeed, go to 23; If you fail, go to 40.

If, on the other hand, you forget about soldier and enter the fortress, you can do two things:

Go to the keep and ask for the captain of the guard, as the soldier has told you to do (go to 35).

Take a stroll in the courtyard beforehand (go to 76).

59

The headstone on the left reads:

"HERE LIES LORD FERNANDO FERNANDEZ, SON OF LORD PEDRO FERNANDEZ, CONDE DE ZVHEROS"

The one on the right it says:

"HERE LIES LADY VRSVLA ESTEBAÑEZ, WIFE OF LORD PEDRO FERNANDEZ, CONDE DE ZVHEROS"

Go back to 84.

60

When you touch the horse's hoof, you are not careful enough and cause it such pain that the animal whinnies and kicks with his healthy hoof like a wild steed. Doing so causes even more damage to the injured hoof and it sprawls out on the floor. The soldier tells Gonzalo immediately.

"But what have you done, you wretch?" He shouts, not giving you time to explain. You will pay dearly for your ineptitude! Whip him and throw him out!" He orders the soldier.

Francisco points his spear at you and soon more soldiers come to beat you. You will have to resign yourself to receiving the lashes, because it is suicide to try to resist in a castle full of soldiers.

Go to 88.

61

If you have promised 45 maravedíes or more, the soldier lets you in but asks you to hurry. If you have offered a lower amount, he tells you that he won't let you in unless you give 45 him maravedíes.

If you finish the deal with the soldier, go to 29.

If not, go back to the courtyard (go to 44).

62

The howling leaves you quite stunned. Staggering, you put your hands on your weapon as the creature rushes toward you, ready to kill.

During the fight, you have a –50% penalty to all your actions and you automatically lose the Initiative each round.

Go to 24

63

You enter the kitchen and there you find the maid, who is about to pick up some utensils to wash in a tub of water drawn from the well. She is alone, but she is not startled when you demand her attention. She looks at you with some indifference. Her little black eyes and uneven teeth do not give her a very graceful face.

If you want to get information about her you will have to resort to one of the following strategies:

Try to convince her by lying (go to 54).

Try to seduce her so she will tell you some secrets (go to 69).

64

Make a Discover roll. If you succeed, go to 103; If you fail, go to 118.

65

"It was obvious," says Gonzalo, "from the bow hanging on your back. We already have a hunter who takes care of don Pedro's dogs... but something has occurred to me to amuse us."

Gonzalo mutters something in don Pedro's ear and he nods with a smile.

"You will compete against our hunter," he says triumphantly, "if you are better than him, you will come into don Pedro's service. If not, you will be whipped and kicked out. Francisco!" he calls the guard at the entrance, "send Lázaro a message to come, and to bring his bow."

You do not know what Gonzalo intends, but you have no choice but to accept the challenge. You see that don Pedro is a little more excited. It is obvious that his seneschal has organized the competition to raise his morale.

Lázaro soon appears, a short, dark-skinned man with a thick black beard that hides his lips. His appearance is that of a surly and unsociable being, more like an animal than a man. When he enters he watches you closely as if you were prey. He seems to be completely insane.

"Lázaro," Gonzalo announces, "you should know that this man has challenged you and, as don Pedro's subject, you must defend your honor before him." The hunter looks at you again, this time with a glint of fury in his gaze; it seems as if he will start barking at any moment. "You will go out into the courtyard and shoot three arrows each at a bullseye. The one closest to the center will win and have proved to be the best."

Don Pedro gets up and orders everyone out into the yard. There, some soldiers prepare the target, while another goes to one of the towers and returns with six arrows, which he distributes between you and Lázaro. They place the target at a distance of about 25 varas. Meanwhile, all the castle staff attend the event and begin to encourage Lázaro. You both stand and grip your bows. Lázaro gives you one last hungry wolf look before beginning, to make you nervous.

Make an opposed roll between your Bow Skill and Lázaro's (70%). If you win the roll, go to 26; If you lose, go to 55.

66

There are no trails leading up to the cave. The steep terrain forces you to stray into the woods. You ascend by leaning on the trees and bushes.

If you work as the count's hunter and it is the first time you have gone to the cave, go to 102.

Otherwise, go to 19.

67

The creature raises its snout and emits a terrible howl that penetrates every corner of your soul. You throw your torch down and cover your ears with your hands. Will you be able to overcome it?

Make a Temperance roll. If you succeed, go to 15; If not, go to 62.

68

You see a group of soldiers loafing about at the foot of one of the towers and heading toward them.

If you work as a soldier in the castle, go to 36.

If not, go to 81.

69

It is well known is that peasants girls don't understand good manners, so you just drop a simple compliment and take her in your arms, taking advantage that you are alone.

Make a Seduction roll. If you succeed, go to 96; Otherwise, go to 43.

70

You light the torch (subtract a torch from your character sheet) and set out to find your way out.

Make a roll with your Initial Luck. If you succeed, you happen to find the way back (go to 39); If not, the torch burns out again before you can find the exit. You can roll your Initial Luck again while you still have torches, but if you use them all up without finding a way out, go to 105.

71

You've been performing in the courtyard for a week, but the locals do not have the spirit to play games. Your only spectators are the servants and some soldiers who come to make fun of you and throw objects at you, trying to stop you from juggling and make you fall on the ground. However, at night you work to make the Count's and his closest friends' evenings more pleasant; they do appreciate your stories and your songs. Of everyone, the Count is the least amused. During this time you have learned that they found his son near a cave in the mountains, which they call the Cave of the Bats. Wild animals had eaten his body, and it was a painful blow for the Count to see his son in that state.

The day has finally come when you must perform during the dinner celebration in honor of the Count's distinguished guests, who are his relatives, the lords of the house of Aguilar. You spend the whole morning practicing in the parade ground, trying to avoid the cretinous soldiers. You then notice that both the servants and the soldiers seem unsettled. You ask one and he tells you that they are bring in a peasant prisoner. Quickly, you go out the castle gates to see what is happening.

Go to 37.

72

The lad does not accept your money, he just wants you to leave him alone so he can continue working. It is clear that he is not willing to risk his master hearing him talking to a stranger, let alone expose himself to his anger.

If you have not already done so, you can try to talk to the maid (go to 63), or go to the keep (go to 35).

73

The soldier ends up admitting that he has not told you the whole truth. You tell him that it might be good for him to talk about what happened, even if it's with a stranger, and he agrees to tell him everything.

"As I told you, it was my day off. In the afternoon I went down to the town to have some fun, and there I met Lord Fernando. He was very drunk, so much so that he confused me for one of his friends and insisted that I accompany him in his carouse. He had a wineskin of the best wine I've ever tasted... its taste was incredible. Soon I was as drunk as him. Then Lord Fernando began to chase after the town girls, who fled from him in terror. He started to get angry, but he found one who was up for a tumble, and he went into the woods with her. Lord Fernando ordered me to accompany them, so I followed. But when we were near the Cave of the Bats, I was so shitfaced that I blacked out. I woke up very disoriented in the middle of the night. I wanted to leave the forest to see better and start my way back to the castle, and that's when I found Lord Fernando's body. It seemed as if a beast had devoured him. There were only a few shreds of flesh and bones — not even the face was complete."

At this point, the soldier begins to get dizzy because of such a macabre memory. Staggering, he finds the wall and leans on it.

"I'll never forget that scene," he continues, his eyes lost. "How could all this happen? Since then I haven't gone near the cave; some hungry bear or ferocious beast must live there."

You ask about the girl who took Fernando to the forest. "I do not remember who it was," he says, "by then I was too drunk. Everything is very blurry from that moment up until I woke up."

You can't get more out of him. You say goodbye to the soldier and leave him alone with his thoughts.

Go to 44.

74

But what can you do? You have no proof that exonerates Tobías. You start by asking his wife if something unusual happened to her in the last few days. She thinks for a while, then tells you that yesterday Gregorio, the gravedigger, came to their house to buy some turnips from her husband; Gregorio had never bought anything from them before. Then you ask her if she knows anything about Fernando's murder, but she only knows that his body was found near the Cave of the Bats, which is in the mountains behind the castle. It was don Pedro's soldiers who found him. The peasants are convinced that he was attacked by bandits, because he was missing all his valuables: his dagger, his sword, and his gold ring. But the Count blames the peasants, because he knew of the excesses committed by his son and thinks that they have exacted their revenge. don Pedro buried him in the chapel inside the castle.

Knowing all this, you can do several things:

Go see Gregorio, the gravedigger (go to 6).

Go to the Cave of the Bats (go to 66).

Go to the castle (you can only go to the castle if you were not expelled from there, go to 79).

Apart from this, if you need some equipment, the peasants can provide it at a good price (go to 38).

75

You attack Gregorio without warning, but he quickly defends himself, demonstrating that he expected that reaction.

Resolve combat taking into account the rules of Chapter IV (page 118). Your adversary acts by attacking and parrying every round, and will fight to the death.

Gregorio's Characteristics

STR: 12
AGI: 10
DEX: 12
VIT: 16
PER: 18
COM: 10
CUL: 8

RR: 40%
IRR: 60%

Protection: None.

Weapons: Pico (Pick) 35% (1D8).

If you kill him, go to 11.

76

A courtyard ground surrounds the imposing keep. Small buildings, attached to the castle walls, are used as stables, wine cellars and warehouses. There is also a small smithy and a kitchen right next to a large building that is the hall where the lord organizes his banquets. In another part of the castle, somewhat removed from the other buildings there is a large wooden pole driven into the ground with the remains of dried blood. Finally, you can see, on the other side, a small chapel and a well, and near the kitchens a large oven. You observe some servants who are busy at work, taking care of the horses, transporting wood to the oven and ordering the stores.

If you want to try to talk to one of them, go to 47.

If you prefer to go to the keep, go to 35.

77

You get yourself oriented and move to a place from where you can see an underground passage that opens a few varas from the ground in the western part of the chamber *(go to 5)* and a steep slope that ascends to a corridor to the north *(go to 20)*. You also see the entrance to the cave *(go to 39)*.

78

You ask how he discovered that Tobías had Fernando's dagger.

"Ah, that's it," he says. "Yesterday I went to buy some turnips, because I had heard that his are the best in the whole town. I went into his house and, while I waited for him to bring me some, I saw that he was hiding a silver dagger in a pile of straw in a corner. I was surprised that Tobías had such a treasure, and then I thought he must have stolen it. I notified the soldiers and found out that it was the dagger carried by don Pedro's son, which had disappeared after his death. Satisfied?" He adds, eager to get back to work.

Go back to 118.

79

If you were hired as a soldier by don Pedro, go to 25; Otherwise, go to 44.

If Héctor has given you the rest of the day off, go straight to 44.

80

You take a rope from Gregorio's hut and drag him to a tree. You bind him so that he can't move a muscle, leaving his hands free. Then you take one of his fingers, ready to twist it if he doesn't answer your questions.

Make a roll of your Torture vs. Gregorio's Temperance, which is 65% (as you are physically torturing him he has a penalty of –25%, so it's reduced to 40%). You can torture him as many times as you want, but for each failure, Gregorio loses 1D6 Life Points (remember he has 8 or less). If he loses them all, he will die as a result of being tortured. If you roll a blunder, he dies automatically. *If he dies, go to 11. If you succeed, go to 48.*

81

The soldiers are having a lively chat, but when you approach them they fall silent, uncomfortable for your presence.

What do you want to ask them?

If you ask them who found Fernando's body, make an Eloquence roll (if you are noble, you can opt for a Command roll instead). If you succeed, turn to 27; If you fail, turn to 32.

If you ask them how they know that Tobías is guilty of murder, turn to 3.

82

You return to the castle and request an interview the Count, claiming that you have discovered his son's true murderer. The Count immediately gives you permission to enter the keep. A soldier accompanies you into the interior, where Gonzalo and don Pedro await you. You give the count Fernando's ring, and tell him that you found it in Gregorio's hut, and when you accused him of the murder he attacked you and you had no choice but to kill him.

"You have done me a great service," says the count. "Gonzalo," he says, "give him three hundred maravedíes."

The butler leaves the room to return with a bag full of coins.

"What will become of Tobías now?" You ask. "He's still guilty," says Gonzalo, "since no evidence has been found to acquit him." He could have sold the ring to Gregorio himself. He will be executed."

You withdraw sorry for not being able to help Tobías. You do not want to helplessly attend his unjust execution, so you abandon Zuheros and you resume your trip.

END

83

You come to an immense semi-spherical chamber much larger and more surprising than the one at the entrance, with the ceiling full of stalactites. The rocks rise over the floor of the chamber, extending many meters above your head and forming a small labyrinth.

Make a Mineral Knowledge roll. If you succeed, turn to 77; If not, turn to 131.

84

The chapel is a small room that consists only of a bench in front of an image of a saint placed under a blind arch with lit candles in front of it. On either side of the bench there are stone slabs with a bronze rings in their centers. There is something written on them under the ring.

If you try to figure out which saint is represented in the image, make a Theology roll. If you succeed, turn to 42.

To read what is written on the slabs, you must succeed in a combined Read/Write and a Language roll (Spanish); if so, turn to 59.

If you want to try to lift one of the slabs, turn to 90.

If you do not want to do any of the above, return to 44.

85

Word travels fast of the arrival of a healer in town, and in the twinkling of an eye you have half a dozen people at the doors of your new home, complaining about a multitude of ailments. The first thing you try to figure out is what happened to Esteban, the former owner of the cabin. You learn from your neighbors that he was arrested last week for refusing to work the lord's land because his wife was ill. This was interpreted as a sign of rebellion and, as a result, Esteban ended up locked in the castle dungeons and his wife died of the disease that afflicted her. At first you feel remorse to be occupying the hut of that poor wretch, but you finally understand that you are not the cause of their misery.

Every day, besides attending to the peasants (most of whom complain about the blows they receive from the soldiers, who act more like bandits than anything else), you go to the castle to see how don Pedro's horse's injury is evolving. On the seventh day you find that it is already fully healed. You remove the bandages and you are going to inform Gonzalo, but when you leave the stable you are surprised by the unrest that prevails in the courtyard. One of the servants informs you that the soldiers have taken a peasant prisoner and are bring him to the castle. You go to the door to see who it is.

Go to 37.

86

Suddenly, you seem to see a shadow between the trees. Just as you get behind a tree, a knife flies and sticks right into the branch that serves as your cover. The shadow quickly moves to where you are. Then you see her emerging from the bushes a few paces from you.

Go to 108.

87

The slab weighs too much. Even though you use all your strength, you barely move it Exhausted and bathed in sweat due to the effort, you leave the chapel.

Go to 44.

88

The soldiers take you to a part of the castle separated from the buildings, tie your hands to a wooden pole and tear your shirt, exposing your back. Soon the captain who first received you designates one of the soldiers to thrash you. The soldier stands behind you, ready to strike you with a rod, but not immediately. A long time passes during which is word passed and many people come to witness the punishment, both servants of the castle and peasants. It seems that, unfortunately, they have chosen you, an unknown stranger, to release the accumulated tensions. They all insult you and make fun of you, and to your horror you see that they have come prepared to bombard you with turnips and rotten eggs. Once there is enough of a crowd, the captain gives the order to begin the punishment. The first blow is the most painful; you feel how the rod rips your flesh and opens it, letting the blood pour. This is followed by another twenty, accompanied by the screams and shouts of the spectators, and then the captain raises his hand, indicating the soldier to stop. Both leave to give way to the rain of turnips, eggs, stones and other objects that cruelly punish your back. Once the supply of projectiles is exhausted, people get tired of yelling and go away. It takes a while before one of the soldiers unties you, drags you out of the castle and throws you on the road, dirty, bloody and in pain.

Roll 2D6 to find out how much damage the beating has caused you and apply the result to your chest. If this reduces your Health Points to 0, you fall unconscious and die when you receive no help from anyone. If you survive, go to 7.

89

"Don Pedro is a very cruel master," he begins to say, "but not so much with us, his servants, as with the townspeople. Especially since his son, Fernando, was found dead. The fact is that the neighbors hated the son almost more than don Pedro himself. At night, Fernando would get drunk and go down to the town to have fun. He went in search of women, and forced and mistreated them. The patience of the neighbors was broken when he entered one of the houses at sword point one day and raped a woman in front of her children. A few days later, he was assassinated, and since then his father seeks any excuse to punish the peasants, because he thinks that the murderer is among them and they are hiding him. There are three men locked in the dungeons, and sometimes there are terrible screams coming from them. We all know that don Pedro is trying to find out the name of the murderer through torture.

You thank her for the information and say goodbye, then go to the keep (go to 35).

90

Are you sure about what you're going to do? You are about to desecrate a tomb, to disturb the deceased's eternal rest. Besides, you know you're not going to find anything pretty down there. Do you have enough aplomb to commit such blasphemy?

Let's check it out. Make a Temperance roll. If you succeed, go to 9; If not, go to 14.

91

"Why have you tried to blame Tobías for Fernando's murder?" You inquire. Gregorio is stunned, but he recovers quickly.

"I don't know what you're talking about," he answers.

"Yesterday you went to his home with the excuse of buying turnips," you say, "and hid Fernando's dagger in his house. Was it you who killed him?"

"That's a lie!" He shouts, beside himself. "You have no proof!"

If you have Fernando's ring, go to 4; If not, go to 52.

92

You tell him you would like to work as a day laborer.

"It's harvest time; We could use another laborer," says Gonzalo, addressing his master.

Don Pedro nods, hinting that he agrees with the idea of hiring you.

"You'll work this month," Gonzalo continues. "In the meantime, you can stay with any of the village families. I trust that you have noticed the gallows at the entrance... Keep in mind that you will face the same fate as that wretch who rots in one if you do not obey don Pedro."

Although the memory of the gallows scares you, you are happy to find work.

As you go back down the slope, trying to avoid looking at the hanged man again, you think of staying in Tobías's house.

Go to 41.

93

Suddenly, you feel a tremendous pain and you fall to the ground. You examine yourself and you realize that you have a knife stuck in your body.

Roll 1D6+1D4 and subtract the result from your Life Points (if you are wearing armor, remember to apply your protection bonus). The location of the damage is indicated by the 1D10 roll you made (if you have forgotten to do so, roll 1D10 to determine the location).

You rise in pain, to see a shadow emerge from some shrubs just a few steps away from you.

Go to 108.

94

You tell the captain that you were unwell and you had to visit the latrines.

"Do you think I'm stupid?" He answers angrily. "Gonzalo already informed me that you showed too many scruples when you went with him to town the other day. It's clear who's side you're on. I hate deserters and cowards like you."

He immediately gives the order for your arrest. Four soldiers come and beat you without giving you a chance to react. They lock you in the dungeons and take you out at night to hang with Tobías, as a deserter. The whole town powerlessly attends your execution, while don Pedro observes you; proud at being able to demonstrate to his relatives that he has the feudal estate under control. The executioner kicks the barrel that supports you; you fall into the void and the rope breaks your neck.

END

95

The cabin is very small. Inside there is only a straw mattress and some food stored in several small pieces of furniture.

Make a Discover roll. If you succeed, go to 114; if not, Return to 6

96

Your caresses are welcomed by the maid, who surrenders to your sudden attack of passion. Meanwhile, between kisses and giggling, you get her to tell you about don Pedro.

Go to 89.

97

The soldier refuses to tell you anything else, claiming that he intends to forget that unfortunate incident.

Go to 44.

98

Your failed performance is mocked by Gonzalo. Don Pedro, on the other hand, seems moody. He whispers a few words into his seneschal's ear, who commands you to stop.

"A juggler," he teases, "I might do better than you. You deserve a punishment for wasting our time. Francisco" he calls the soldier at the entrance, "take this idiot, give him a whipping and get him out of here."

The soldier immediately complies with the order. You have no choice but to resign yourself and endure the punishment.

Go to 88.

99

You feel an object whistle by close to you and hit a tree. Someone has thrown a knife at you! You look around and see that a shadow that moves quickly between the trees, headed to where you are. Then it emerges from some shrubs just a few steps away from you.

Go to 108.

100

You tell him that you know that yesterday morning he came to Tobías' to buy some turnips.

"Yes," he acknowledges, "I bought a few and left. And what of it?"

"His wife says you've never bought anything from them before," you said. "Why did you go yesterday to buy turnips from Tobías?"

"I do not understand what's so strange about that," he says gruffly. "It reached my ears that his turnips are the best in town and I wanted to check them out for myself. And if he wasn't a damn murderer, I would buy more."

"He didn't do it." you say dryly. "Someone must have framed him" you add, with intent.

"Are you trying to accuse me?" He shouts. "Look, stupid, do not waste my time. You have no evidence against me. And now, get out of here, I'm working."

Actually Gregorio is right, there is no proof that incriminates him... unless you have something in your power.

In any case, you can attack him if you wish (go to 75).

If not, you must leave the cemetery (go to 74).

101

You try to raise the slab using the ring, but it is too heavy.

Make a STR x2 roll. If you succeed, turn to 110; If you fail, go to 87.

102

Make a Discover roll; Then make another roll at 70% and compare it with your roll. If you win, go to 86; If you lose, go to 116.

103

As you walk towards Gregorio, you take a look around. You notice that most of the graves seem to have been recently excavated. You notice this because of the dug up earth above them, which contrasts with the firm smooth ground in front of some of the gravestones.

Go to 118.

104

To your surprise, the torchlight transports you to a magical world: pieces of elongated stone hang from the roof of the cave as if they were petrified drops of water, the side walls are very irregular and create many different shapes, rocks rise from everywhere, forming mounds, platforms, surfaces trimmed by innumerable layers resembling the waves of the sea, enormous castles of insurmountable towers, infinite arches... You have never seen anything like it before.

Make a Mineral Knowledge roll. If you succeed, go to 17; If not, go to 39.

105

The absolute darkness surrounds you. You grope your way in a straight line, stumbling on the stones over and over again. After a few hours you start to despair. You yell for help, even though you know no one will come. Your amplified voice resonates throughout the cavern, and its echo is returned from the most hidden recesses. Madness begins to take hold of you. You sing so as not feel alone, leaning on a rock and sobbing. When you stop making sounds, you hear echoes of strange noises. Soon you jump when you hear something that sounds like a growl. Something hits the ground in front of you. Despite the darkness, you are sure that you are not alone... Suddenly, whatever it is in front of you jumps on you and sinks its claws and fangs into your flesh. The agony is indescribable; You are being devoured alive.

END

106

You think about it in the cold light of day and you understand that you have no evidence against Gregorio. They could even blame you for his murder. However, you have a feeling about the graves. You pick up Gregorio's pick and start digging into one of them. When you get to the coffin, you find that it is empty. Excavating other two graves with the same result. What has Gregorio done with the corpses? You will never know, and what is worse, none of this serves to exonerate Tobías. Sorry for not being able to help him, you decide to leave Zuheros and go your way.

END

107

You pushed down a fit of retching while you put the slab back in place in a hurry. Then you leave the chapel.

Go to 44.

108

A man with a thick beard and cruel eyes appears before you. It is Lázaro, don Pedro's old hunter.

"Now you're going to pay for the humiliation you made me suffer," he growls, dragging his voice, as if he were a wolf about to hunt his prey, pointing at you with a huge knife.

Lázaro leaps toward you. You must fight him. He acts by attacking and parrying your blows each round.

Lázaro's Characteristics

STR: 18
AGI: 18
DEX: 15
VIT: 15
PER: 20
COM: 9
CUL: 5

RR: 50%
IRR: 50%

Protection: Thick Clothing (1 Protection Point).

Weapons: Cuchillo 55% (1D6+1D4).

Lázaro will fight to the death, which means that to get rid of him you will have to kill him. If you do, you can keep his knife if you wish.

If you beat him, go to 19.

109

You beat Gregorio and he falls to the ground, dropping his pick.

"Please do not kill me!" He implores, covering himself with his arms.

If you kill him, go to 11.

If you let him live, go to 80.

110

By gathering your strength, you are able to raise the slab. Immediately the nauseating smell of death assails you. You bring a candle closer to the hole to see the corpse. By its clothes, you realize that it is a woman, and judging by her condition, it seems that she died many years ago. You've got the wrong tomb! Quickly, you put the slab back in place and leave the chapel, horrified by the fact that your sacrilege has served no purpose. You do not plan to go back in there.

Go to 44.

111

The creature falls badly injured and you finish it off with a final blow. You lean against the wall and breathe deeply, your sweat drying after the hard fight. So this is the creature that killed Fernando. The sword at the back must be his. After collecting it, you leave the cave and you go towards the castle.

Once there, you announce that you have found Fernando's sword and ring and ask for an audience with don Pedro. The count listens attentively to your story. You tell him that you have found his son's belongings in Gregorio's house, and that, to escape guilt, he hid the dagger in Tobías's house and accused him, which he himself has confessed to you under torture. You tell don Pedro where you have him tied up and send two soldiers to bring him to his presence. After a while, the soldiers return with Gregorio suspended between them.

"You killed my son?" Cries the count angrily. "Confess!"

"No!" Exclaims a terrified Gregorio. "It was her! The woman from the cave! She killed him!"

Before all those present, Gregorio begins to rave, talking about the sale of corpses to a mysterious woman, emphasizing that it was she who forced him to blame Tobías. Nobody believes his story. Don Pedro orders him to be locked up and they carry him away kicking and crying. Soon they release Tobías, whom you help return to the town to reunite him with his family, who receives him with heart-felt hugs and tears of joy.

That night everyone attends Gregorio's execution. Don Pedro is in very good spirits, and sits on a wooden grandstand built for the occasion, accompanied by his relatives. All the peasants come to see how the traitorous Gregorio dies, and they insult him and throw stones at him before the rope breaks his neck. For the first time since don Pedro's arrival in Zuheros, there is good feeling between the lord and his vassals. Then there is a banquet in the castle hall, where you are invited as a reward for having discovered the real killer. During the banquet, don Pedro asks you to accept a reward, which Gonzalo hands you in a small bag. You look inside and see that it contains 300 maravedíes. But perhaps the reward is greater for knowing that you are the one who has finally reconciled the town with their lord.

END

112

He lies. Your inquisitive look causes a drop of sweat to roll down his face.

"Don Pedro will like to know what you're doing." you say in a menacing tone.

Gregorio opens his eyes wide. Then you see a glow of madness in them that gives way to a cry. With the determination of a mentally unbalanced person, he raises his pick and launches towards you. But you were prepared for this reaction.

Go to 34.

113

You have no idea what animal it can be. You do not even know if they really are the a predator's tracks.

Anyway, you can try to Track them if you want. To do this, make a Track roll. If you succeed, go to 130; If you do not want to track them or you failed the roll, you go to the cave (go to 119).

114

You examine everything carefully, but you find nothing out of the ordinary. Then you seem to notice a sparkle on

the straw mattresses. You search it and you find nothing less than a gold ring with the initials "F. F.". Fernando's ring! You keep it (write it on your character sheet) and exit the hut.

Return to 6.

115

With great effort, you are able to raise the slab enough to lean it in a corner. From inside there is a foul and unbearable odor. You grab an altar candle to light the hole; the sight you have before you almost makes the candle fall from your hand. You see a mass of bones and tatters of flesh. Much of the face is missing, from which only the ears and part of the skull are preserved. It is as if a voracious beast feasted on the corpse.

Both the terrible vision and the smell it gives off make you nauseous. Make a VIT x3 roll. If you succeed, go to 107; Otherwise, go to 120.

116

Roll 1D100.

If you get 60 or less, go to 93.

If you get more than 60, go to 99.

117

The passage heads in a broad upward curve to the left. There comes a point where you are forced to climb so that you can continue. You reach a section that ends in a cliff about five varas high. If you want to advance you will have to climb it, although it does not seem very difficult, as it has many protrusions.

Make a Climb roll with a +25% bonus. If you succeed, go to 20. If you fail, you fall from a distance of 5 varas (see page 106 for fall effects). You can try it as many times as you want as long as you have Life Points.

If you prefer to go back, go to 39.

118

Gregorio is startled to see you arrive. He stops digging and heads to meet you, holding his pick.

"Who the hell are you and what are you doing here?" He inquires, annoyed. You tell him that they have charged a man with a crime he has not committed, and that you believe he can help you prove his innocence. Gregorio is waiting expectantly, watching you with his deep black eyes.

If you passed the Discover roll, go to 46.

If you talked to the soldiers about Tobías' accusation, go to 78.

If you have visited Tobías in the castle dungeons, go to 91.

If you have not done any of the above, go to 100.

When you finish talking to him, you leave the cemetery (go to 74).

119

The entrance to the cave is wide, but when you enter few steps it becomes shrouded in darkness. You can't go on without a torch and tinderbox to light it.

If you have a torch and tinder, go to 104

If you do not have them, you must go back to the village and buy them (go to 74).

120

You can't prevent it; you empty your stomach twice in a corner of the chapel. Then you hurry to put the slab back in place, without breathing or looking at the corpse so that no more retching occurs, and you leave the chapel in a hurry.

From now until the end of the adventure, you have a –10% penalty to all Strength, Agility and Dexterity skills due to an upset stomach. Go to 44.

121

You examine the tracks for a long time until you come to the conclusion that you've never seen the type of animal that has left them in your life. You know that they are claws, but they are not from a wolf, bear, wild cat, lynx or any animal that you know of. It must be a rare specimen.

But even if you do not know which animal they belong to, you can follow them. Make a Track roll. If you succeed, go to 130; if not, you soon lose the trail and head to the cave (go to 119).

122

"Do not tell me," Gonzalo mocks. "Show us. Entertain us for a while."

Don Pedro settles in his seat, something more animated before with the expectation of a performance.

You can do several things to entertain such distinguished spectators:

If you are a minstrel or actor, you can sing some song or romance. For this you must make a Sing roll.

If you are a minstrel and you have an instrument, you can play a cheerful melody with a Music roll.

If you are a jester and you have three knives, you can juggle. You can also do it with lit torches. For this you have to make a Slight of Hand roll, but if you fail, you will do 1D3 damage in an arm (the left arm if the Sleight of Hand roll was odd, right arm if even).

Finally, you also have the option of tumbling around the room, whether you are a jester or a minstrel. For this you must make a roll of half if your Jump skill, but if you fail you will receive 1D3 points of damage (the location depends on the units die used in the Jump roll).

If you pass the roll, go to 49; If it fails, go to 98.

123

You've been settled in the northeastern tower of the castle for a week. The room isn't anything special, it is small and the bed is not very comfortable; but you love the food that the servants prepare, and you often meet with don Pedro to play chess or go hunting. The count is not a talkative person, and tries to keep himself constantly busy when you are in his presence. Gonzalo, his seneschal, accompanies him everywhere. One day, talking to him in the absence of his lord, he tells you that his wife Lady Ursula died many years ago, and that since then his character has soured. The murder of his only son has been another hard blow, and although he has tried to encourage him in many ways, the count always remains in the keep, fueling his rancor towards the peasants.

"Only with your arrival due his spirits seem to have lifted a little," says Gonzalo, "and I thank heaven for it. Those accursed relatives of his are only coming to enjoy seeing how he suffers from the loss of Fernando, but thanks to you they will see that my master is not beaten."

And of course he does not seem to be, because during this time you find that he rules his subjects with an iron fist. The peasants fear him and hate him, for he has turned his soldiers into bandits who beat them and rob them at the slightest provocation.

On the morning of the seventh day, when you are in your room at the top of the tower, you see a group of soldiers coming up the slope dragging a farmer, followed by a few people. You go down and head to the gate to see what has happened.

Go to 37

124

The soldier doesn't appreciate your attempt at bribery and orders you to leave, threatening to call the captain.

Go to 44.

125

"So you're looking for a job, huh?" Said the captain, in a slightly more casual tone, but without losing a touch of authority. "You're lucky; now, more than ever, we need strong men who know how to defend the castle."

You ask him if such need arises because don Pedro has many enemies.

"You better believe he does," he says. "They are all the peasants who live in the village. Recently the sons of bitches killed his son, and if we do not assert ourselves they will end up assaulting the castle. But enough chatter. Come with me."

You cross the threshold behind the captain and you enter a large chamber decorated with tapestries and two tables with candelabras. In the background, a man with gray hair is sitting in a richly ornamented chair, accompanied by another of similar age, with a sparse beard and long mustache, standing beside him. The captain introduces you to his master.

"Sir," he says, in a much more gentle and respectful tone than the one he has given you, "we could use another soldier. We do not know how far those asses will go, and it is better to be prepared.

The man with the mustache looks at you with more interest than don Pedro. After a moment of scrutiny, he asks a question.

"Tell me, soldier, what is your experience?"

You tell him where you were trained and in what battles you have participated. What you say seems to suffice for don Pedro, who raises his hand for you to be silent, because he is ready to speak.

"Very good. From today you become my servant. Defend this castle with honor and make your soul valuable in the protection of the house of Aguilar. Héctor," he says, addressing the captain, "take charge of him."

You appreciate the confidence placed in you and withdraw with the captain. He tells you what life in the castle is like. He tells you that the man who was standing next to don Pedro is called Gonzalo and is his seneschal. Gonzalo makes most of the decisions in the castle on behalf of his lord, and is the one who organizes work and collects the taxes. The soldiers sleep in one of the towers. Unfortunately, there are not many; even with you, he says, they do not number a dozen. He tells you what your job will consist of, when it's your turn to patrol the Zuheros domain, watch the peasants, accompany Gonzalo when he must leave the castle and watch the fortress from the towers or from the gate. If you do not have weapons, you are given a lanza, and if you do not have armor they give you a gambesón reforzado and a capacete *(see pages 141 and 143 to see the weapon and armor's characteristics).*

Make the necessary adjustments on your character sheet and go to 2.

126

As hard as you look for the predator's tracks, you find nothing, so you head to the cave.

Go to 119.

127

You look out the door of the castle to see how the soldiers give the dagger to their captain. He orders them to lock Tobías in the dungeons and enters the keep. Shortly afterwards don Pedro leaves with the dagger in hand, taking long strides towards the entrance to the dungeons, followed by the captain and the seneschal. He is furious, and you are seriously afraid for the life of your former host. After a while, the three of them return to the courtyard. Seeing so many people gathered at the castle gate, the count goes to them. A loud murmur rises from the peasants, who retreat a few steps, for they fear the terrible wrath of their master. But he stops under the thresh-

old of the great entrance gate and speaks loudly, with great contempt and rage.

"At last the one guilty of my son's death has been found. Tonight he will be hanged for his crime. Whoever does not come to witness the execution will be severely punished. And be prepared, because if I find out that any of you have been covering up this crime, you will have me to deal with. And now get out of here!"

That said, the count turns around and orders his captain to clear the entrance. The peasants begin to run towards their homes pursued by the soldiers. More than one falls to the spears and is beaten by the captain's sadistic men.

Meanwhile, you accompany Tobías 's wife and children to her house, secretly keeping them from danger. There you try to reassure them by telling them that you will do your best to help Tobías.

Go to 74.

128

"I'm sorry, sir," the soldier says, "but my captain has told me to see that no one enters the dungeons."

No matter how much you protest and curse, the soldier stands firm in his obligation not to let anyone pass.

Alternatively, if you have not already done so, you can try to bribe him to let you through. Make a Commerce roll and choose the amount of maravedíes that you will offer. If you succeed, go to 61; otherwise, go to 124.

If you have already tried to bribe him, or if you do not want to do it, go to 44.

129

"So you are a master in the art of healing," Gonzalo says, "you come to us as if fallen from the heaven. On the last hunt, one of don Pedro's favorite horses was hurt and we've been wondering if we should put it down. You could take a look. Francisco will accompany you to the stables," he says loud enough, for the soldier to hear from the door.

The soldier immediately leads you to the stables. Once there, a lad who looks after the horses tells you which one is hurt. It is a magnificent brown horse with a black mane. It gets nervous when you approach and starts to stamp the ground, but you observe that it avoids moving one of its hind legs.

Make a combined roll of Animal Knowledge and Medicine. If you succeed, go to 31; If not, go to 60.

130

The trail clearly leads to the cave. The ground becomes rockier as you advance, but before the tracks disappear, you are perplexed to see human footprints appear out of nowhere. Moreover, the animal's footprints disappear just before the human footprints appear... it is as if, suddenly, the animal had grown feet! But you know that's impossible. Fear and chance have conspired to play a prank. The human footprints correspond, size and weight, with those of a woman.

Go to 119.

131

You wander for a long time between the huge stone platforms without finding any way out. You can't even find your way back. Your torch begins to go out.

If you have another torch, light it quickly with the tinder and go to 70. If you do not have any more torches, go to 105.

132

The captain does not seem to be impressed when you introduce yourself with your illustrious surnames. He simply asks you to follow him into the tower. You enter a large room, very dimly-lit because it lacks windows, although your eyes easily become accustomed to the lack of lighting. The walls of this rectangular room are covered with beautiful tapestries. On either side of the room there are wooden tables with a single candelabra on them. In the background there is a large, richly-ornamented chair that serves as a throne, where sits he who must be don Pedro, a man with graying hair, but regal bearing and dressed in good quality clothes. At his side, standing, is an individual of similar age, with a sparse beard and long mustache, also richly dressed, but not as much as the other. You present yourself to the seated man just as you did before the captain, and that you seek the hospitality of his castle. He grants you this right away, bound by the laws of chivalry.

"You can settle in one of the towers," don Pedro says, "Gonzalo, prepare a room for our guest" he orders the man next to him, who leaves the room immediately. "How long will you be in the castle?" The Count asks.

You know that, although two knights are friends because they are knights, one shouldn't abuse the "friendship" of a stranger, so you tell him that you will only be in the castle for a couple of days, three at the most.

"I will say then that if you wish, you may extend your stay for a week to attend a banquet that will take place with the occasion of a visit from my relatives, the lords of Aguilar."

You happily accept. At these banquets the host often boasts of his power and wealth, to make it clear to his guests that it is better to be a friend than an enemy, and even more so to relatives, who can be both the best allies and the worst enemies. Of course, it won't hurt the Count to let them know that he has friends like you, who come from afar to visit him and are willing to put their sword at his service. But, although you know all this, you go along with it, since otherwise you're abusing the hospitality of your host. Making him content in this way is better than causing him any discomfort.

Go to 123

133

After dedicating some time to search for the tracks, you finally find a trail that leads away from the forest. However, you do not know what animal they belong to.

Make an Animal Knowledge roll. If you succeed, turn to 121; If not, turn to 113.

Final Notes

If you have reached the end of the story alive, modify your RR or IRR if any of these events occur during the game:

- If you encounter the gul: you gain +1D10 IRR points if you do not pass an IRR roll.
- If you eliminate the gul without using magic: increase your RR by +1D10 points.

If you want to continue using this character in later adventures, you will get the following Experience Points:

- 10 XP for ending this adventure alive.
- 20 XP if you demonstrated Tobías' innocence and had Fernando's true assassin executed.

Fabula II: Fabula de Umbris

Tale of Shadows

by Ricard Ibáñez

This is an adventure intended for an inexperienced GD. Read the italic text to the players, and adjust the action according to their decisions. It is possible you may begin to improvise, and before you know it will be enjoying the adventure as much or more than your friends. The text in normal font, of course, is information for you alone, which they may come to discover… or not.

Introduction for the GD

In Murcia there is an old Roman tower, called La Torre Ciega "The Blind Tower." It is said that a Muslim prince hid his treasures away in it, then slew the slaves that had aided him. He later died at the hands of his enemies, and his riches were left without an owner.

On winter nights, elders tell their grandchildren that a certain Pedro, a rich and miserly widower with a beautiful daughter named Inés, became obsessed by the legend to such a degree that from time to time he liked to go out at night with an oil lamp and spade to dig in the tower's vicinity.

One night, somewhat darker than normal, Pedro heard strange whisperings, noises and moaning. With fear gnawing at his guts, he tried to convince himself that it was nothing more than the wind and his imagination, when suddenly he was startled by a spectral figure all covered with a white shroud saying, in a rumbling voice, that whoever sought to steal gold from the dead would be thrice cursed…

But this is not the end of the story; it is the beginning.

Introduction for the Players

The reasons your characters have for being in the town of Bullas, to the west of the Murcian lands, are theirs and theirs alone. Perhaps they are among the men-at-arms who are attracted there by the chaos of this perpetual frontier on the Moorish lands, where a bit of looting does harm to no one that matters. More pious characters may have come on a pilgrimage to nearby Caravaca de la Cruz, although this doesn't necessarily mean that they have become more holy than before; the old saying "ir romero y volver ramera" ("go as a pilgrim and return as a whore") is more than just a play on words. Finally, it is likely that more than one are a friend of a foreigner, wanted by the law, or a practitioner of arts prohibited by religion and keep their motives well hidden. Whatever their backgrounds may be, the PCs are a group of travelers in a strange land, who at first don't know one another, although that is a matter soon remedied. Individually, they are approached by a stripling boy with a clever face and the clothing of a servant to an important person, who says that his master has the pleasure of inviting them to take a little wine at his manor house, where he has business to propose that they may find agreeable…

The wine of the area is truly famous, and that alone may be a sufficient motive for the characters to accept. But it may be that questions arise from the players, so it is best to have some answers prepared:

- If they ask about the boy's master, he answers them: *"My lord is called Master Manuel, and he is a stranger in this land; not like me, who was raised here. I have been in his service for a short time. I can tell you for sure that he is a wealthy man, although not a gentleman, and I can't tell you anything more of his business, which seems to be many things."*
- If they ask the boy about himself: *"My name is Estebanillo, and I came by my master at the monastery where I was a postulant, although I felt little fervency for those robes, and I find it much better to be wearing a servant's doublet in his service."*
- About the type of business his master wants to propose: *"I know nothing, my lords, as I am only his errand boy. You will have to talk with him if you wish to know more."*
- If some character passes an Empathy roll, to tell if he is lying: *He is telling the truth and hiding nothing. He knows what he knows, and that is all.*

I. The Superstition

It is assumed that the characters accept, whether from curiosity, to taste free wine, or simply having nothing better to do.

Master Manuel's mansion is a large house as of a gentleman, with a gate that gives access, through a vestibule, to a wide and capacious patio where you find doors opening on accommodations for servants and stables for beasts. Stairs decorated and canopied with stone lead to an upper main level, where the owners and guests dwell, so that things belonging above remain above, and those below remain below, ensuring that only equals mix in company.

If a character passes a Discovery roll:

Although it seems to be the residence of a noble, that is not actually the case, as it lacks a shield above the door with the owner's coat of arms. Whoever lives here, however rich and powerful, is of common blood.

Otherwise, continue with the description:

Master Manuel receives you in a well-appointed salon, in which there is no shortage of stools for seating, and a table set with goblets to receive wine from the pitcher he has promised you. Manuel himself is taller than average, with long, somewhat curly hair, a short beard, and a deep voice that seems to rise from the base of his stomach instead of his throat. He wears a capacious, dark robe of good cloth, with the neck and sleeve cuffs lined with ermine, which demonstrates clearly that he is Christian, and not Jewish or Moorish. It is Estebanillo who serves the wine, and Master Manuel is careful not to seat himself until anyone present who is superior in rank, whether a sword-bearing noble or a clergyman, has done so. Only then does he make himself comfortable, and after casting a glance at the gathered group, as if with the eyes of a bird of prey, he begins to explain:

"Your Graces come with questions, as is natural, and I have answers for them all. But I must first introduce myself, and so I do: I am called Master Manuel, and such I am, neither more nor less, lacking illustrious names; this is my humble home. I act as a merchant, and conduct much business, though always in the good sight of the Lord; never practicing usury, like those Jews who killed Christ.

"In searching for business, I noticed an old tower, almost in ruins, located nearby, together with a stream that could be widened with little effort. In this I smelled the opportunity for gold, as it would be easy to convert the tower into a water-powered mill, with a wooden wheel turned by the river and a grinding wheel inside the tower. So easy, it struck me as strange that no one had done so before. It seemed a dream come true! Thinking it one of those fiefdoms of the Order of Santiago, I went to the Order; and after making a substantial donation to their holy cause, I received permission to build the mill and grind flour, with the understanding that they would receive a portion of it since, as Your Graces well know, mills are feudal property and are never sold but always rented.

"With that, it seemed to me that the most difficult part of the business had been done when — alas! I encountered something that, stranger as I am in this land, I did not know: the locals fear those tower ruins, considering them cursed, and not all the money in the world would tempt them to approach it to work at turning it into a mill, much less sell me their grain or buy the flour I would make there. I almost fell into despair, until I realized that strangers like myself were here, who wouldn't fear the local superstitions. I can swear to you that as much as I have toured those ruins, by night as by day, I have not encountered any phantasm, and I remain safe and sound. I need people who can demonstrate that such superstition is false, and show that to the natives of the locale. This is the business I wish to propose for you, and for it, I am willing to pay 60 maravedíes per person. Does that agree with you?"

If the characters think the payment seems small, he will raise it to 90 immediately. In order to raise it to 120, they will have to make an opposed Commerce roll and win (Master Manuel has a 90% in that skill, so good luck to the character who tries it). If the success margin is wide (more than 50 points difference), the amount may be raised to 150 coins, but no more, as that would be ruinous. Needless to say, the payment will be made once the work is concluded, and not before, on which Master Manuel won't budge, though the characters can walk out if they wish. This last is *not* negotiable.

If someone makes an Empathy roll to see if the merchant is hiding something, the Game Director should roll it secretly with a difficulty of Impossible (which is to say, subtracting –75% from the character's skill value). It's most likely to be a failure, so you can tell them honestly:

He speaks the truth, and hides no ruse.

In the unlikely case that the roll succeeds, you can tell the player in private:

It seems to you that he holds back something, but you are not able to tell what. There is something more to this than what he tells you.

Nothing prevents the characters from asking whatever questions they like from Master Manuel. Some of the most probable are:

- Where is this tower you wish to convert into a mill? *"Twenty minutes from town, beyond a grove to the south. Once you are past the trees, you can easily see it. You can't miss it."*
- Where do you come from, Master Manuel? *"From a little village called Madrid. After that, I lived in many places, seeking to make my fortune, and I have not done poorly, though not as well as I would wish. I believe that finally here, in Bullas, fortune will smile on me… if you succeed."*
- Who can we ask about rumors of the superstition? *"From anyone in town, but the easiest place to loosen tongues, needless to say, is in the tavern."*

Certainly the wine from his pitcher is truly good, if anyone decides to taste it. This act will seal the deal between Master Manuel and the various characters. If some are Jewish or Muslim in secret, this will test what they are made of! If the characters and Master Manuel come to agreement, they shake hands to complete the pact.

II. Gossip

Everyone in town knows of the legend, which is an old story; one told to children so that they won't leave for greener pastures. If asked of a passer-by in the street, they look to the open sky and cross themselves and shut their mouths, as it is not right to speak of the dead in this way. Only Estebanillo (who being a native of the area knows the story, and who believes that in service to his master he should tell it to the characters), and people gathered at the tavern — as it has already been said that wine loosens the tongue — will relate it:

"That old tower you ask about is doubly cursed, in that it was built by pagan hands, the Romans, and the cursed enemies of the faith, the Moors. Then somewhere near it a Muslim prince hid his treasures, afterward murdering the slaves that had dug the cache. That same

prince then died at the hands of Christians, and his riches were left without an owner, but protected by the souls of those who died there, commanded by the devil of a Moor, who won't allow anyone near his riches."

An Eloquence roll (or Command, if the person who makes it is of a higher social level than peasant or townsfolk) is needed to get to a juicier morsel of the truth:

"The fact is that we never much paid attention to the legend (since here we are, with everything one might wish, and sometimes one or another of us meet and share a snack, or lesser things), but a few months ago Pedro Ramales, "The Journeyman," came to us vowing and swearing that the tale was utterly true, that he himself had seen the phantasms. And since he was one who least believed the legend of the curse (although not doubting the treasure, you see) and since he has been ill since that night… well, we believed it, as such things are amusing until they stop being amusing. … "

The characters absolutely must acquire this information in order to move on to the next part, which is to go looking for Pedro. Therefore, as Game Director, give a little leeway and allow for pretty much any possibility: from a roll for Seduction (with a member of the opposite sex, of course), to buying rounds for the house (adding bonuses to appropriate rolls the more the target drinks). We would hope no brute would think to resort to Torture, but still, skills are there to be used…

III. The Truth

However it comes about, the characters should have finished the previous section with a name: Pedro Ramales. Anyone they ask in town can give information about him, without any need for a dice roll:

"That Pedro… his father was a simple day laborer, but he himself knew how to handle wool, making yarn to sell to weavers. Now, half of the shepherds' women work for him, and even better than we supposed; he bought the house Los Ramales (so called because it is at a crossroads) and he wanted to add that name to his own, but we keep calling him "The Journeyman," which is a nickname he can't get rid of. He is a widower, but he has a very lovely daughter, who is now cursed with cares, and this girl has been a double blessing to him, as she not only stays with him, but she has also struck upon a good boy; Ángel Muros he is called, and now that poor Pedro is ill he carries on his business… and by the way, he is sure to take her to the altar, as they seem well made for each other."

If any of the PCs delve a little deeper into the subject (by way of Eloquence, Seduction, Command, etc.) and makes a good roll:

"What remains curious is that the misfortune of some is the benefit of others, since before encountering the ghosts, Pedro greatly enjoyed going to the tower ruins in search of the Moor's treasure, and he said that he would become the master of a draper's guild and marry poor Inés into the nobility… but the fright delivered to him must have been so great, that all of that was just nonsense."

Anyone in Bullas can point out to the characters the direction to the house called Los Ramales:

It appears to be a noble house come on hard times, and fallen a bit into disrepair. You have to pound on the door to get someone to come open it.

If someone makes a Discovery roll:

Once there was a coat of arms engraved above the door, but it has long since been removed by hammer and chisel.

If no one makes the roll, or after describing the above, continue the narration:

Finally the door is opened by an old woman with skin as dark and lined as the door you just pummeled (and with an expression just about as closed) who looks you up and down and growls:

"Go to the back door!"

She then shuts the front door in your faces.

However much the characters may skin their knuckles pounding at the front door, it won't open again.

The back door is a modest one, for servants, which opens into the kitchen. Here you find a young serving girl and a lad flirting with her, who stands a bit straighter when you enter, and then asks what you want.

If the characters launch into a tirade of insults against the dry old woman who slammed the front door in their faces, he shakes his head ruefully:

"That is Doña Tecla, whose manners are not well governed, but as she was a faithful servant and caregiver for my lord for many years, he lets her remain. Pay no attention, my lords, and let go of your anger, as there is nothing worse than becoming old and dim-witted."

If, now calmed, they state that they wish to see Pedro Ramales, he answers them with regret:

"I would take you to him with pleasure, but he is very sick and ailing. I can, however, take you to his daughter if it is a personal matter, or to Master Ángel if it is a matter of business."

If they choose the first, he will take them to a discrete chamber, austerely decorated, and tell them to wait while he goes in search of the lady. If they prefer the second option, he takes them to a simple room with a table, paper, and ink, where a young man is making accounts and adding up records. The young Inés will be arriving shortly, as there should be no secrets from her in her own house.

If they have asked specifically to see Inés instead of Pedro, Inés and Ángel are presented together. Any character who passes an Empathy roll will see that the two share glances and are in complete accord.

Whichever way it comes about, the interview begins, and the two respond:

- About Pedro the Journeyman's illness:

Fools talk of a curse, but that is not the case here, this is merely a fever brought on from wielding a mattock night after night, in search of a treasure that never existed.

- Concerning ghosts and the curse of the tower:

Pedro Ramales didn't believe in it, and so he acted. It is a bad thing to not respect the wishes of the deceased!

An Easy Empathy roll will allow characters to notice that both give nervous glances, that Ángel looks guilty and Inés seems near tears. Another roll for Eloquence (or Command, if the opportunity arises) is necessary to get to the truth behind his downcast eyes and her teary eyes. Ángel explains:

"Inés and I have been in love, but Master Pedro, with his pretensions of grandeur, would neither consider nor hear about a youth like me, honest but poor, professing love for his daughter. He was ranting about this treasure, so I dressed myself in rags, darkened my face with mud, and spoke to him from the shadows with a deep voice. The light of the moon and the chiaroscuro of the lantern did the rest, so that he began shrieking that the stories of the ghosts were true. We believed that this would un-cloud his mind and get him to accept our relationship, but we hadn't counted on an illness brought on by pure fear, and we have lived with that ever since."

If the characters ask to see Master Pedro:

You come upon a man curled up in his bed, reeking of fear and urine, a man who has lost his self-control.

It's possible to restore Master Pedro to his senses in various ways: one is to tell him the truth tactfully (which is to say, succeeding at two separate rolls: one for Eloquence and the other Empathy). He will become infuriated with Ángel, but seeing that he has taken no advantage of the situation, and that he has taken care of the business accounts, Master Pedro will calm himself a bit. What's more, his daughter will confront him, saying that this is the man she loves, and that if her father doesn't accept that, she will give up her virginity, and we will see then who would accept her as wife, once she is despoiled.

Another solution is to use a spell or a ritual of faith (real or imagined) to return his reason. He might believe that as much as he did the imaginary haunting that caused his terror.

Leaving the family to quarrel and bicker, the characters have only to return to the home of Master Manuel, believing that the matter is now completed.

But that is not the case, as the merchant will tell them, once they have made their report:

"You've done a lame job of the business I'm paying you for, since half remains to be done: you've discovered the wellspring from which the story of ghosts flows, and you can tell it to the whole town, but those rustics, distrustful by nature, want facts that support the words. You can reveal the truth to the town, and they will laugh at the joke Ángel pulled on Pedro for love of Inés, but the superstition won't be eradicated until you prove that it is all farce and folly by spending a night in the tower ruins yourselves."

If the characters protest that the deal has already cost them money for wine at the tavern, and that passing a night in the open is not suited for them, Master Manuel will agree to pay for the costs thus far, and maybe a bit more to have the business finished, and will order baskets of food, skins of good wine, and blankets to pass a comfortable night outside prepared; but he will stand his ground on the point that until the town of Bullas is shown that the tower holds no evil, the business is not finished:

"On the morning after, when the town sees you safe and sound, everyone will laugh at their foolish superstitions. I will be able to contract my laborers, and your graces will have well-earned the promised payment."

So, after being provisioned with food and drink, they set out for the tavern to joke about Pedro's credulity and (perhaps, if the characters are clever) to place bets about their ability to spend the night in the ruins, molested by nothing living or dead; then march through the woods to pass the night in the old Moorish tower.

IV. and the "Other" Truth

Ángel doesn't know it, but he saved the life of the father of the woman he loves. A group of bandits, led by a fierce individual named Antón el Cordobés, has seized upon the tower as a good hideout, both for themselves and for the spoils they take from travelers they assault on the road. Then, as peddlers, they sell those items for silver. They had intended to kill the old man to further the legend, but the shock the lad gave him served them instead.

One of the band, who lives in town, has added fuel to the fire of the gossip, and this same fellow takes alarm if the characters declare their intention to go sleep in the tower. It seems that, after all, there will have to be some butchery… The accomplice will run ahead of the characters (because he knows some shortcuts through the woods) and give warning to his comrades. They will then prepare a careful ambush.

The characters come to the tower ruins in the middle of the afternoon, more than ample time to look for comfortable spots to set up camp. Some roofs yet remain that haven't fallen in, and the characters have likely seen worse spots.

If any characters wish to investigate a bit (and pass a Difficult Discovery roll; a –25% penalty), they find a hole among a pile of carefully piled rocks, from which they pull nicely brocaded clothing, trousers, belts with metal buckles, a little knife more decorative than anything else, and a sack with no less than a good two hundred maravedíes, although many prove to be of *vellón* (an alloy of silver and copper). This is not the treasure of a Moorish prince, but instead of a robber.

If the characters said in town that they were going to pass the night in the tower, Antón and his men come upon them by night and in silence, to try to cut their throats while they sleep. Otherwise, the robbers will appear at sunset all unaware, with the booty of a new victim, and they will react violently upon seeing strangers in their hideout. Besides Antón, there are as many robbers as characters, plus three more. The fight will end only with Antón's death, since his men fear him more than their own deaths. If Antón and at least half of his followers are gravely wounded or killed, the rest will run, since it is better to be safe and poor than rich and deceased.

Epilogue (for the Characters)

Master Manuel will comply with the pact, adding 30 coins more for their trouble. The townsfolk will laugh about their foolish superstitions and will happily set about the work of constructing the mill, which in the end will be of benefit to everyone.

The characters will gain 35 XP each. Those who performed exceptionally well may gain up to 15 XP more.

Epilogue for the Game Director

In the basement of the mansion, Estebanillo's young blood gushes in spurts from his headless neck, staining the fiendish markings that Master Manuel, with a knife still in his hands, has drawn on the ground. Before the veil of death fully closes the victim's eyes, an inhuman chill arises, and there is felt more than seen the presence of "something…."

— "YOU HAVE DONE WELL, MY FAITHFUL ORIEUS. THE MILL IS READY TO SPREAD THE UNCLEANLINESS?"

— "Yes, my Lord Guland, Prince of Hell. Now I will mix your unclean seed with the rest, and those who eat bread made with it will fall victim to leprosy… For the greater glory of my lord!"

Dramatis Personae

Antón el Cordobés

STR: 15
AGI: 20
DEX: 20
VIT: 20
PER: 15
COM: 5
CUL: 5

Height: 1.75 varas
Weight: 160 pounds
RR: 60%
IRR: 40%
Temperance: 65%
Appearance: 16 (Normal)
Age: 31

Protection: Coracina (5 points of Protection) and Capacete (2 points of Protection).

Weapons: Pico de Cuervo 75% (1D8+1+1D4), Bracamante 50% (1D6+2+1D6), Brawl 85% (1D3+1D4).

Skills: Dodge 65%, Command 45%, Stealth 70%.

Bandits

STR: 12
AGI: 14
DEX: 13
RES: 15
PER: 10
COM: 5
CUL: 5

Height: 1.65 varas
Weight: 110 pounds
RR: 50%
IRR: 50%
Temperance: 40%
Appearance: 5 (Repugnant).
Age: Variable.

Protection: Gambesón (2 points of protection) and Capacete (2 points of protection).

Weapons: Lanza Corta 40% (1D6+1), Hachuela 40% (1D6) or Cuchillo 50% (1D6).

Skills: Dodge 40%, Torture 35%.

Final Note

About "Saint Anthony's Fire" or ergotism: it was a widespread illness during the Middle Ages, which devoured the entrails and produced gangrene in the limbs, for which it was often confused with leprosy. It comes from eating grain infected with ergot, a fungus that develops especially in rye. The fungus has a significant amount of LSD, which provokes hallucinations and madness. It is something ideal for a demon whose aim is to sow destruction, death, and chaos.

The author wishes to emphasize again that he doesn't have much imagination. Bullas exists. If the reader doesn't believe that, he may visit that town on the first Friday in October, when they celebrate the Wine Festival. Besides tasting the reds that lend much fame to the region, there are concerts, fair attractions, and diverse cultural activities, so those who go there will have a good time, and perhaps learn where the expression comes from *armar la bulla* (assemble the party).

Fabula III: Amoris Litterae ad Librum Quendam

Love Letter to a Book

By Miguel Aceytuno

"The world was full of old men. Now it is full of young people. "
—Terry Pratchett.

A module for a minimum of four PCs, if possible old, old warriors.

The old mage closed the worn blue cover grimoire, and rubbed his eyes. He had been working all night, and the first light of dawn was coming in through the laboratory window. "I am the same as always," he smiled to himself. "Why am I becoming more and more tired every day?" He looked at the book. It was also the same as always. How many years had he been reading its spells? Many. The apprentices of Brotherhood who played in the courtyard when he first opened its pages were now officials; the old masters, his teachers, had left, gone. Only the book endured. Maybe that was the problem, he thought. Yes, the spells worked. But... something indefinable was happening to them. Can a book get tired? Maybe. Who knows what grimoires think. Who knows what they dream about or fear when we close them.

He cherished the idea of going down to the guard house. A warrior was asleep there, old like himself. But it was enough that something, human or not, with or without body, approached the door that he had been protecting for so many years for him to open his eyes. They could both drop by at the galen's. There was always something good to eat and at any time. He raised the blue volume to the light of the new day. No. I had to.

Part One: Preparing Is Also Part of the Trip

A favor for an old, old friend

You don't remember hanging the old sword on the wall, but there it is. Every day it became harder to wear it, the exercises were no longer any fun. Until one day, it was simply the last. Without ceremony, without realizing it. You simply unbelted the sword, without thinking about it, like every night. To not re-belt it the next morning. The truth is that it is still there. When you look at it you unconsciously flex your hand. The years pass, yes, you think looking in the mirror, at a face that every passing day looks more and more like your father's from your memory. But the sword does not age. It is still there. Faithful. Waiting.

The old alchemist to whom you owe so many favors calls upon you. Once again. Now it is he who asks you for help. He only wants one thing to pay off the debt. It is a curious request, but it does not seem very complicated. Apparently he has some problem with his most important grimoire. He tries to explain, but you do not understand. Wizard things, always so secretive. The truth is that not even with all of his science, or what is more valuable, the whole of his life experiences he is unable to understand what is happening. It seems that… it seems that the book is sick.

You all know the book. You have even once read a few of its lines when the alchemist consulted it, over his shoulder, while he laughed

under his breath pretending he did not notice. It is blue, and not very thick. It is strange, as it contains not only the list and powers of all creatures and spells that exist, but of those that are allowed to come into existence. He who has it, knows; and he who knows, is victorious. The power of the book is infinite; if a creature were to be erased from it, not only would it cease to exist, but it would never have come into existence at all. Likewise, if a creature is written into it, it will not only be created, it will always have existed.

The old alchemist hands it to you. Do you take it? Do you accept the mission?

What you are asked to do is very simple: take the book to the most powerful witches on Earth. Not because they are the wisest, but because they have lived the longest. Birutia, Indarr and Sorguiñak of Aralar will know what the solution is. Or, at least, what the problem is…

They are in San Miguel de Aralar.

Road to the Road

Let's start with an old trick, which are the best: let your players enjoy it for a while. Get all the equipment you want. For real. Weapons, armor, etc. With no strings attached. There is only one limitation: from Pamplona to San Miguel de Aralar they have will make the trip on foot. No horses, no pack animals, no servants. From there, they can easily join a caravan. If they ask why, it is the old magician's request. He says something about initiatory rites of the road. But, anyway, to the matter at hand, they can carry anything they want. No catches.

Well, just a little one.

A normal human accustomed to walking can cover about eight leagues a day across flat land. That comes to be about 27 miles or 40 kilometers. Six days a week, with a load of about twenty percent of their weight. On the seventh day they must rest.

Make them sweat a little. What clothes are they wearing? What season are we in? February, in full armor you say, in the mountains? What footwear do they take? Do they carry water? Ah, but… did you expect to find a spring or stream, say every six miles (ten kilometers)? And lodgings? Have them throw some dice. And have them lose some points. Not too long a road, even on the roads of the time it can be done in a couple of days… if they aren't loaded down by an unreasonable amount of equipment.

There are no bad roads, just bad travelers. The one telling you this, modesty aside, truly knows something about this subject.

The Father Porter

What came before was just a small appetizer. To separate the wheat from the chaff. Now we have our brave PCs at the gates of San Miguel de Aralar, loaded only with the essentials. Which, if well thought out, is very little.

And a book. With a book, you're never alone.

In the village — barely just a handful of houses — nobody can tell you, for whatever reason, exactly where the witches are. Up the mountain, they point vaguely. In the shrine they will tell you: yes, the witches sometimes come down to the village, but only when they want to. Or when they are needed.

For more than a thousand years, pilgrims have traveled to San Miguel in Excelsis, to the shrine on the top of Mount Artxueta, in the Aralar Range. Even today, 434 dolmens and 198 tombs are raised in the area. Aralar… Ara and Altar? Who knows what the wise old men who named it thought more than a thousand years ago? Names have power. Because they appeal. But let's not talk about the basics of magic today.

At the time of our story there is no paved road that goes up to the shrine. Once past the town of San Miguel there is hardly even a path. Some shepherds who care for their sheep. A pair of hunters, armed with knives, cheerfully greet the PCs. They were half-hidden, beside the road, in the trees' shadows. If the PCs had gone alone one by one, they would have cut them down to steal their food and weapons.

Such is the law, here on the road.

Both the shepherds and the hunters will indicate the path to the PCs. Like the people of the town, they say they do not know where the witches are. Somewhere on the mountain. They only know that, when they are needed, they appear. It is best to look for them at the shrine, "Up there", they will tell them. At last the PCs approach the monastery. The mass of stones, in the middle of the mountains, is impressive. Wait a minute… who is that? A man smiles at them, sitting on a dry tree by the side of the road.

"Greetings, pilgrims. I am Father Atarrabi," the man says softly. "Do not fear me. My walking stick? Oh, I need it to walk." He laughs, striking his left boot with the sturdy stick. "Many, many years ago I was wounded in a fight. But let's not talk about me, I'm just the father porter, here in Aralar. You… you are looking for it, right?"

The PCs may choose to trust him and tell him about their mission or not. Presumably they will want to ask about the witches. There is no one else in sight.

But if a PC tries to pass… He can't. Without a break, he will appear walking, ten varas back down the path. Approaching his companions from behind and the good-natured priest, who continues to smile.

There is always the possibility that a PC will try to fix the problem in the Gordian way, that is, to split the old priest in half with a blow of the sword. What a typical (and effective) response to all kinds of problems. If that happens, Atarrabi raises his walking stick and gently stops any brutal sword blow. The priest's walking stick is blessed with the Rod of Justice spell. Not even a demon-weapon can break that guard. Let, O cruel GD, your players have some fun with how useless their weapons are before this piece of wood, and seize the moment to approach the pantry for more "snacks". When they get tired, we'll continue with the story.

Note: Rod of Justice is a new name for an old trick. No witch or magician worthy of such a name will go

out on the road without one. It is nothing more than a gnarled staff, with an *Unbreakable Weapon* ointment, a talisman of *Invincible Weapon*, and a talisman of *Alacrity*. It ignores the damage and protection that comes from weapons or magical armor, or from demons. Witches have been carrying them a long time in my modules, and it is a godsend. A wretched traveler can pound the iron suited super-warrior before he has had time to lift the sword that the *djinn* gave him. It works! For real!

"No, no," said Atarrabi. "This is no way to pass. Good travelers know that the road is both itself lock and key. That for a good travel the road has no end, for it is an end in itself. That the road never ends until it ends, and then it is no longer the road. Do not forget this, you will need it… later. On the road. For now, follow the road. But first you will have to go through my door.

Atarrabi's Test

Atarrabi asks them a riddle. As a test. It is the door that will allow them to continue on the path. It is like a trial by ordeal, an Honorable Step but without a "chick" to defend. You've seen it in a bunch of movies. A typical ordeal is to present a dark bag containing black and white balls, and ask the "damned" to choose one without looking. The white and black balls determine, respectively, salvation or condemnation. God will choose, according to tradition, if you deserve it, and the ball will come forth.

In our case, the priest takes out six white balls and six black balls, and two bags. He will ask one of the characters to take a ball out of a random bag, which he will keep hidden behind him, holding one with the left hand and another with the right. Such is the door. The players may place the balls in whichever bag they want (although, of course, they won't know which is in the right hand bag and which in the left); for example, the PCs can tell you that one bag has four white and two black, and the other two white and four black, but they won't know in which hand Atarrabi holds them. So what strategy maximizes the probability that they will draw a white ball?

Optimal response: place one white ball in one bag. If they actually choose this bag, they are saved. The other bag contains 5 white and 6 black. Here the possibility is 5 out of 11:

Total: ½+(½ x 5/11) = 72% probability that the ball is white.

The GD must calculate the percentage of drawing a white ball, and the players can throw the dice, although we recommend that the roll is made by the Game Director himself, in secret. Make them sweat a little… They only get one roll. By the way, GD, even if you are going to solve this with the dice roll (now I will tell you the reason) takes out some bags and some little balls for the players to have fun. Seeing them thinking is SO much fun… What? You do not have bags or balls? But what kind of GD you are! Get out of my module! Use your imagination! Use a couple of dark scarves as bags. Close the mouth with two little rubber bands. I could draw you a diagram, but that would be little serious. As balls, use some scraps of paper; it will look great. By the way, you can't tell by the weight or shape of the bags if there are more balls in one than in another. They are magical (thanks for the idea, Ricard)[1].

If the characters have strained their brains a little (and although it is not the most optimal answer), after throwing the dice you have several possibilities:

- If the characters succeed: test passed.
- If they are not successful: look at several tables, pretend to do some addition and subtraction, jot something on a piece of paper, smile and continue with the game. Above all, do not let them see the result, just say: "we'll talk later".

If they really don't care, and they go 50%, half the balls in each bag and off to the races (or who knows, they have even reduced the probability below that percentage):

- If they do not pull out the white ball, smile cruelly and jot something down on a piece of paper. "We'll talk later".
- If they succeed look at several tables, pretend to do some addition… Are you getting the idea?

Just so that you know, oh GD, this roll is actually useless. It's just to give the module a bit of atmosphere. Anyway, do not throw the paper with the results away, because maybe later we may need it. In short, for the moment, whatever they do, once the ordeal is over, Atarrabi will smile again, and invite them to pass.

Continue towards San Miguel de Aralar.

The Witches of Aralar

You continue up the road. The monastery can be seen above you. But shortly before it, on the side of the road, is a hamlet. Surely they have their *jarleku* in San Miguel de Aralar.

A cozy image:. An old woman warms her old bones in the morning sun. A woman feeds the chickens. A little girl playing. They do not seem to have any weapon in sight, except for a cane used by the old woman to sit up straight.

You already know them. And they, you. They do not make any special gesture of greeting, it seems like they said goodbye to you five minutes ago. But long years have passed, you think, since you have been face to face with the witches of Aralar.

"Birutia?" One of you may ask.

"No," the old woman smiles. "Birutia died. Or she was born," she says, pointing to the child. "I am Indarr, who made men turn their heads. And this good lass is Sorgiñak, formally that girl once. But come. We are the same."

The witches invite you to come into their home. Indarr settles next to the fire and Sorguiñak serves glasses of cider. Birutia looks at you curiously, with the new eyes of the old lady who departed. Nothing has changed here.

Players will be eager to reveal their errand: "Here is the book and blah, blah, blah, mission accomplished and we're leaving". Indarr will look at the book, and take a sip of wine.

1 As a curiosity, a version of this puzzle was used in a Google job interview.

"Yes, I know it," the old witch begins. "But I have not seen it for many, many years. Yes, I know what's wrong with it. For it is the same thing that is happening to me, and that is happening to you. That we our growing old. There nothing wrong with that." The old woman's hands caress the tome, and her face looks for a moment like that of the girl Birutia.

"It has no cure. Or does it?" she says, looking at the girl. "You have to find another book. A young book, a new book, which does not yet have a soul. A book that this one can pass into. Many, many years ago I was very much closer to where the sun is born. There they call this reincarnation. Wheel of Karma. Destiny. We humans are afraid of death. But there is no reason. Do not be afraid of what can't be avoided."

Note: Yes, the book is all powerful. But no, it is not the panacea for the players. Do you remember the demon Biletus? This is how the book works. If players make the mistake of wanting to use it for something, let it literally happen. Let's say, for example, that they ask that a spell disappear. Well, GD: make all magic disappear. It fulfills their desire to the letter, but completely opposite to what the players would have wanted. And when it stops being fun, have everything return to normal. You don't play around with these books. And if they get too annoying, just tell them they can't read it. Make them roll for Language (Basque), for Culture, for whatever you want. Remember: you are the GD. You have the book. They are your players. They have come into the world to suffer.

"Where to find that book?", Sorguiñak says rubbing her chin. "There are rumors of those who call themselves the Polo Party. It is a group of Andalusian adventurers, whose name is beginning to be heard quite frequently in the magic gossip mill. It is said that they have a new book, young and strong, but not yet tested. A book which is still soulless."

"The soul of a book is the soul of one who reads it" Indarr sweetly corrects her. In a corner, the girl Birutia nods her agreement. "And the Polo Party reads. Go to Zaragoza and ask for them. I do not think you we'll have any trouble finding them" a short, worn-out laugh comes from the old woman's mouth. "When they see the old book, when you see the new book, you will both know what to do."

The way is long. But you are travelers.

The Vera Lucis

Meanwhile, and although the PCs may not know it, a meeting is taking place in the basement of the cathedral of Teruel. The site was not chosen by chance: until 1171 Teruel was a Muslim domain. The same year that it was conquered, the construction of a Christian cathedral began, which an *alarife*, a Muslim architect, will finish

Everything has a reason. Nothing is casual.

Together, around the table, there are grave old men dressed in rich rain capes and embroidered djellabas. In front of the *hayib*, the cardinal; in front of the cardinal, the *hayib*. Facing each other, but not facing off. A common interest unites the two men.

A book has been lost.

They agree that a group of loyal men should follow the PCs and kill them. Look, GD: I don't say that they should sweet-talk them, or try to rob them, or negotiate. First, everyone who believes in the old blue book must die. Then the book must be destroyed. Without hands to hold it, a book is nothing. Similarly, without a book, hands are nothing.

Cardinal and *Hayib* nod. At a signal, a chamberlain opens a door. Two men, covered in black cloaks, enter. One cloak opens slightly, and a gumía is glimpsed. Underneath the other's cape, the tip of a straight Christian sword can be seen.

They are the captains.

Vera Lucis.

Part Two: Travelers

The Bishop of Palencia and his Sacristans

The witches dismiss the characters after offering them some food and drink (no, they do not have any gold). By the way, did any PC *expressly* say that he was carrying money? No? Well, well the road is going to be long. And how much money did he say he was carrying? A townsperson's bag is not Doraemon's magic pouch. Maybe they will have to sort it out for themselves so they can eat. Maybe a little room banditry. You know how dangerous they can be today.

The fact is that, shortly, the characters will feel they are being followed. Correction: If they have thought of watching the road, let them make Discovery rolls. If they bother to go cross country, from time to time, they will feel followed. If not, cheer up and press on regardless! For a change.

In fact, they are not being followed by *one* group: two follow them. One is a Vera Lucis group. They are elite warriors, really tough guys. And three times the players' numbers, no small joke. The Vera Lucis plan is as subtle as if it had been drawn by Obelix, but really it is the most effective. It consists of hiding on the side of the road, and when the PCs walk by (Outriders? First send a scout? Reconnoiter the terrain? What for?) ambushing them three-to-one. As a GD, I love ambushes on the roads. They are so fun! At least for the GD.

So, for the moment, we have the PCs fighting in a three-to-one ambush. Bah, nothing too unreasonable. An everyday occurrence. Dear GD, let them take a few lumps and bruises. What are a couple of vitality points anyway? And if And when they are nice and softened up:

Suddenly a gust of wind come up from the north; there appeared a lone rider, holding a sword of steel. Then from the south came another, bearing a battle axe. From the east came a third, holding a spiked club. and finally, from the west, a rider who wielded a great hammer of war.

—Manowar. The Warrior's Prayer.

But it is not a great warhammer! It is a huge cross, wielded by the bishop of Palencia, who strikes the skull of one of

your enemies with an ominous crack, whispering something like "rest in pieces"!

The bishop and his sacristans are here.

Real fights do not last for more than two seconds. The rest are bravado, poses, things that the bishop has never liked. Two seconds later everything is over, and the bishop and his sacristans look at the PCs, wiping off their weapons, while a pair of Vera Lucis, more astute or fortunate than the rest, flee in terror. What do the sacristans and the bishop look like? Should I have to describe them: search Google Images — "Manowar" — If you like.

All the characters have heard of the bishop of Palencia and his sacristans: expelled from his diocese because of his contacts with people (and other beings) of blasphemous and impious beliefs, followed by his faithful sacristans, the bishop has joined the Anatema Brotherhood and patrols the roads in defense of those teachings that shouldn't be lost. It is said that he has a pact with Bileto, the demon, and that even today, in the 21st century, the bishop and his sacristans, now riding on the back of powerful motorcycles, continue to protect the roads.

I met them once. But that is another story.

The bishop hangs the huge cross on his back (after cleaning off the blood and other remains) and raises his bare hand, in a strange blessing (fist above his head). He knows of your mission.

"The witches of Aralar told us where you went, and I thought that, if we were to walk, we could do so at your side," smiles the bishop. "and as you find such strange people on the roads…

The characters can't agree more. The bishop offers to take them to a secret base of the Anatema Brotherhood. There you can get more information, heal your wounds, etc. If they accept, the warriors mount them on the hindquarters of their steeds and gallop off.

To the monastery of Piedra.

The Monastery of Piedra

The monastery of Piedra was founded in 1194 in the old castle of Piedra Vieja by thirteen Cistercian monks who came from Poblet. Or so the history books say. The books do not speak of the basements of Piedra Vieja. Nor of the Anatema Brotherhood.

After riding all night, the warrior monks enter a mountain cave, hidden under a waterfall on the Piedra River. Inside, some novices take care of the horses. Their garments surprise you. They are neither military nor religious. More like traveling clothes than a habit. For that is the function of the Brotherhood: to defend the roads.

Well, the roads lead places.

The bases of the Anatema Brotherhood are underneath many of the principle monasteries across the Earth. Some caves in the mountain of Montserrat lead to labyrinthine galleries, which in turn lead to a secret monastery. The same happens in Finisterre. And in Tarifa.

Where the roads end.

The novices accompany you into the presence of the Secret Abbot. He is a tall, strong man with a gray beard and shaven head. He welcomes you. He knows of your mission.

The Secret Abbot of the monastery of Piedra confirms your fears: the Vera Lucis is after you, and won't stop until they destroy you. The bishop and his sacristans could escort you, but it may not be the best of ideas.

At the very least, they are not the kind of people who go unnoticed. "You'd better travel more discreetly," says the abbot, playing with his fingers. "But you do not have to travel alone either. I think I know who you can join."

Perra

Her entire family was killed by lobisomes. Father, mother, even she herself died. She was barely more than a child. They had been taken by surprise. Only the faithful family dog had time to react. But there were too many. And she also fell before the terrible claws.

We do not know what there is in the soul of a mastiff, or if it even has one. What is certain is that, once their trust is gained, they are faithful to us until death. That's what happened. The old dog, at the moment of her death, thought she had failed. And she swore revenge. She looked for a body. The parents were completely torn apart by the beasts' claws, and their remains devoured. Only the girl, still warm, was relatively whole.

The Secret Abbot introduces Perra to the characters. Now she is a woman. She is only wearing a thick, barbed leather collar that defends her neck. She walks on two legs, yes. She occupies a human body, yes. But she is not a woman.

Her soul is that of a bitch, a female dog.

When she walks among humans who do not know her, Perra hides under a long hooded cloak. She spreads an ointment across her body that blends *Unbreakable Weapon*, *Invincible Weapon* and *Alacrity* spells. Her movements are canine, wild. She does not use weapons. Just her teeth and claws. She hardly speaks a word. But she has the sense of smell and all the instinct of her race. As a curious note, somewhere in her canine brain the Vera Lucis occupy the same place as cats: they are a thing that exists in the world with the sole purpose of being hunted.

The Brotherhood welcomed Perra. And she has decided to defend them to the death. Now she has a home. Now she has a master.

She'll be the characters' guide.

And let's be clear: Perra is exactly that, a bitch, a female dog. The faithful animal companion that gives us humans so much joy. Perra is not a playful puppy, but an old mastiff, faithful and wise. It does not matter what body she has incarnated in. She will behave as she really is. You do not roll to understand her with Empathy, but with Animal Knowledge.

When arriving at civilization, that's a different kettle of fish. She walks on two legs, has a human form, and is covered with a cloak. That's all she has in common with a girl. She will do everything, everything, exactly like a dog. Let's see how the PCs manage, let's say, to go unnoticed.

After the presentation, the Secret Abbot draws a dagger from his leather sheath. Perra throws herself at the object and sniffs it furiously. After a few seconds she withdraws, growling. She now has the scent of Polo.

***

The bishop and his sacristans say goodbye to the PCs. They must. But they won't abandon them; the PCs can call them. To do this, they only have to recite the warrior's prayer, which they will teach the characters.

Oh, I almost forgot. Summoning them does not mean that they'll appear at once. It means they get the call. The bishop and sacristans walk the Earth like you and I, they do not move by magic. How long will it take then to get there? However long it takes to make the action more entertaining. Enjoy yourself, GD. It's your party.

Road to Zaragoza

The decision is left to the PCs' free will of course, but the most logical way to Zaragoza would pass through Calatayud. Close to 60 miles or 100 kilometers, that is to say more than twenty leagues, three days away, by mountain paths.

But let's take it one step at a time.

The trip to Calatayud will have to be cross country. Maybe three or four leagues, but on bad paths. Perra will take point and searching for scents. She sniffs out, moves, growls, does the things that she does. The faithful guardian of the characters.

From there, the PCs can follow the main road or they can search for more secondary paths. Their choice.

If the PCs sleep in the open, Perra moves away from the camp, and if one of the PCs walks away from the light of the fire, they'll see two bright spots that watch at night. If someone tries to surprise them she will first growl, then bark, then she will eat them. Come on, it's a steal. They know very well what our cave ancestors did when allying themselves with these animals.

The Anatema Brotherhood has also provided the PCs with some cured meat, bread and a wineskin, which makes the journey more enjoyable. Water, they will have to look for that. A couple of Track rolls will suffice. I do not think the PCs will have too much trouble getting to Zaragoza. Or maybe, they will, yes?

Possible meetings (always at the GD's discretion):

- **Pack of wolves at night:** First Perra growls. If they ignore it, soon there is a rustling of branches and gnashing jaws. Give it a little mystery, GD. A dozen skinny and scrawny wolves are coming to see what they can steal. At worst, Perra could understand them without too much trouble, but that is something PCs do not know. It is best that they stretch a little and give her a hand. Nor would it be a bad idea to sleep in the branches of a pine tree. Although, they are not so uncomfortable.
- **Bandits:** They are no more than the inhabitants of the nearby village who, when not harvesting the fields, go to see what can be harvested along the road. The same as in the Sierra de Aralar. By barking and biting, Perra could just run them off. If the PCs capture some (before they are eaten), they can force them to take them the village and in turn become the looters for food, transportation, costumes, etc.
- **Vera Lucis:** Now it's the turn of the characters to surprise them. Perra will be uneasy, growling, as if asking the PCs to come with her. If any of the players follow, trying not to make too much noise, she will take them to a clearing, a bit off the road. There rest armed men. Vera Lucis! Undoubtedly, the PCs can recognize a couple of those who attacked them the last time (and were able to escape). The Vera Lucis chatter and joke around a campfire, while they pass around a few wineskins. Actually, they are more than a bit tipsy. They are making fun of the two survivors from the previous ambush, and it seems they are selling the bears skin before they have killed the beast.

The characters can approach and listen to the conversation. If they aren't too noisy, they can go unnoticed. Their plan is to wait for them outside of Zaragoza and finish the job that went so badly for the previous team. From time to time they explode in a new bursts of laughter at their embarrassed companions.

Mm… I guess the PC scout will want to return to his companions and comment on their plans. Once assured that they have seen the Vera Lucis, Perra follows them.

Maybe the PCs decide to ambush the Vera Lucis. If they manage to capture one alive, they can interrogate him. I was going to say "beware of the dog", which is dangerous, but in this case it's almost better "beware of the owner". To the point; the poor man will confess without much trouble. He is just a pawn. The pieces of the chief are now scattered around in a several-vara radius; he was the one who knew everything. What he can tell you is that one of the monks of the Brotherhood was the one who informed his boss of the road that the characters were following. He barely saw him for a second. But it was enough to notice that his eyes were a very pale blue.

Part Three: The City

Zaragoza

Since the year 1118, the city that we now call Zaragoza has been Christian and the capital of the kingdom of Aragon. Bad times for business; many Muslims had to march south, to lands still in the hands of the true believers, abandoning those of their parents. The city was repopulated with Navarrese and Occitanians, but it is difficult to create a new social fabric.

And here are our brave PCs, walking their streets. Be aware, a note to keep in mind: the always-kind masters do not have to know that the mysterious cloaked figure that accompanies them is really a mastiff. A cruel GD could really milk this fact for fun:

- A group of drunkard students try to make some courtesies toward the lady. Courtesy is a euphemism. In the twenty-first century they would be jailed for sexual harassment, but political correctness had not been invented yet. Anyway. Perra will first growl a little — that will seem to amuse the students — then a little bit more, and then she snack on them in the middle of the Puerta de la Seo. Anyway. They'll have to run a little through the old streets.
- *"My God! Who is this covered one? If she is a half-mantle woman, show her, and go back to the mancebía! And if not, give her name."* The one who says this is the *merino*, that is, the local police. According to ordinances, prostitutes must wear a half mantle, they can't wear jewelry, and they can't be covered up. I'm afraid he has confused Perra with a lady, let's say, of the sisterhood of the oldest profession in the world. And he is ordering her to show her face and go to the red light district, where these girls practice.

In short, more or less the same as before, but it is not the same to beat up drunken students — which is something that happens every day and no one cares about—to messing with the *merino* and his boys. Anyway, they'll have to run through in the old streets again.

The idea is that Perra — and therefore the PCs — becomes more famous than Dolores de Calatayud. They should take on some kind of disguise, but I am only the author. Now the problem is in PC's hands. It's not yours either, GD. Hey! They were the ones who said they wanted to play…

After walking through a few streets in the old town, Perra raises her nose and begins to sniff. If the players neglect her, she begins to run among the crowd, going through the alleyways. She takes them to the front of a manor house, almost a small palace of the most chic…

Until a man dressed in all black is thrown out of one of the windows.

It's time for the GD to ask the characters, *"What do you do?"*

The Palace of hqiqiy'yun Nur

Unless they jump on her or have her on a leash — not a common practice in the Zaragoza of the time — Perra launches herself towards the door of the small palace. Inside you can hear the sounds of fighting. From the volume, it seems like two dozen demons per side are being massacred by sword blows.

If the PCs go inside, they see five swordsmen, dressed in the black cloaks worn by the Vera Lucis *sicarios* (hitmen)

who attacked them, surrounding a man with his back against the wall, defending himself with bracamante and daga. On his back he wears a leather scroll tube, like those worn by old soldiers to store titles and privileges, and is using his body to keep the assassins from taking it. His clothes are all covered with blood, and he is about to collapse from pain and weariness. Even so, he does not lower his weapons.

Behind the sicarios, a man dressed in a rich djellaba puts his hands to his mouth and shouts for help. A hood completely covers his face, so the characters can't see his face, but his accent is Muslim, or of southern Christians.

Seeing the PCs, the solitary warrior lifts his head and tries to open his mouth, as if to tell them something…

And then a sword pierces his chest.

It does not take a lot of imagination to think that the PCs jump into the fray. The sicarios defend themselves fairly well, but it won't be enough. It is to be expected that in a few minutes they have received the reward that their order promised them; that being a better life. If the PCs look a little overwhelmed, Perra will lend a hand. If any are able, the sicarios flee.

Once the fight is over, Perra starts to sniff the fallen warrior. Her moans and whines toward the PCs are clear: this is — or was — Polo. The swordsman still lives. The wound is spectacular, and it has bled a lot, but miraculously it has not killed him. The leather tube is still attached to his back.

The mysterious man remains to the side and out of the way the whole time, rubbing his hands nervously. Under no circumstances does he allow you to lift his hood. If the players force him, they see that he has a kind of green glassed pincenez over his eyes. He is sick, he tells them, and light hurts his eyes. Eyes which, by the way, if they could see them, they would see are of a very clear blue.

The man appears to be Hqiqiy'yun Nur. Has any character *explicitly* stated that he speaks Arabic? No, right? A pity. If you spoke it, you would be surprised to find that the translation of the name into Castilian is something like "True Light". Coincidences.

Nur — we'll call him that for short — is the owner of this palace, or at least that's what he says. The swordsman, he says, came in trying to escape the group that followed him. He doesn't know any of them, but offers to heal the wounded. He has a *tubib* (doctor) at his service, whom he says is an expert in war wounds. With a clap of his hands, several servants come and, following his instructions, take the wounded, unconscious man to one of the rooms on the upper floor.

The palace is not really Nur's. Until a few days ago it was the consulting office of an herbalist, who left suddenly for the court (the PCs could get that information from the neighbors, if they ask; they also think that Nur is some type of servant that maintains the house). The swordsman entered on his own volition, thinking that Nur lived there, and that he was a member of the Anatema Brotherhood. The tube that the swordsman (Bachiller Antonio de Polo, to be exact) carries to his back contains a manuscript that have been laboriously prepared to the south, in Despeñaperros.

A book without a soul.

Polo arrived in Zaragoza with the manuscript, thinking that he was going to facilitate a meeting with the Brotherhood. Grave error. Nur intends to destroy both books. What a great triumph that would be for Rationality! As soon as Polo entered Nur's house, Nur's men tried to surprise him. And then the characters arrived.

Now, GD, continue the action. The PCs will get conned. As soon as the servants take Polo out of the players' eyesight, they'll try to separate them; unless the PCs are suspicious and try to stay by his side. The "doctor" isn't one, but is one of Nur's servants in disguise. The wound does not seem deadly in the short term (the swordsman has lost a lot of blood from other wounds) so the plan is to get the PCs to leave, and then quietly do away with him. As he is unconscious, they are in no hurry. If the PCs question the "doctor" or see him work, they'll immediately see that he has no idea what he is doing.

It would be convenient for Polo to last a little longer in the module. In movies, the bad guy always waits to press the button that destroys the world — or whatever — giving the good guy one last chance to save everything. Well, go with that. For now, be satisfied with the disappearance of the manuscript.

Nur tries to deceive the PCs with various deep bows, until they begin to get suspicious. As soon as the PCs smell a rat, he'll try to fly the coop. If the PCs buy the story (if they are as foolish as my players, surely they do; forgive me Johann T., I meant the rest of the group, you would never fall into such a gross trap), Hqiqiy'yun Nur will invite them to spend the night in the mansion. He'll have separate rooms for them.

His plan is simple: late at night, three minions will go from room to room quietly stabbing the PCs while they sleep. Have they thought about setting up guards? Sleeping together in a common room? No? Good lord…

If for some strange reason the PCs have thought it through (for a change), there is no trouble. Nur is a man of resources. Villainous, but resourceful. At midnight, he and his boys leave the house after setting fire to it, with Polo unconscious and the PCs locked inside. A radical one, Nur. Great remedies for great ills. In addition, he places archers in the alleys nearby, in case they try to flee. End of module. Dead PCs.

But no. Remember, Perra, is man's best friend.

The faithful mastiff does not sleep. If the first scenario happens, in an extraordinary case of bad luck the first "person" whose room the assassins enter is that of Perra. The PCs hear growls, barks, bites, and cries of help (from the sicarios). When the PCs go out into the hall, they see the three poor warriors covered with bites and scratches running down the stairs, pursued by some kind of demoniac fury.

In the second case — fire! — Perra begins to sniff and growl. If the PCs pay attention to her and go out to investigate, they'll see the beginning of the fire in time to: 1) get Polo

out — without tube — alive and without being burned, and 2) look for a back door — there is one — or some low window — there are several — out of reach of the arrows.

Whatever happens during the night, unless the PCs do it exceedingly well or catastrophically poorly, at dawn they find themselves in the street, smelling of smoke, with Polo, who is waking up but is still very weak.

And he asks for his manuscript. A manuscript that has disappeared. Together with Nur.

In the Streets

Good, good, good. It could be worse. It's early morning, there's been a fire, the PCs are on the street with nothing but a stab wound, the *merino* and his boys are shouting… By the way, some of his helpers are still healing from Perra's bites…

What do you do?

Let the PCs run for a while under the shouts of "stop in the name of law!". The honorable town of Zaragoza is more than accustomed to student street brawls, and no one will give any importance to some guys armed to the teeth fleeing through the streets. Yes, but… where?

Gradually, Polo will regain consciousness. At one point, and if the PCs have no better idea, he will whisper: "The inn… the inn of Aker and Txio!" Before falling back into an semi-coma.

The Inn of Aker and Txio

Aker and Txio are a nice couple who live next to the river Nervión. Worshipers of the Lady of Amboto, good friends of the witches of Aralar, who had to leave their *basarri* for health reasons—it is not healthy when the Vera Lucis tries to burn it to the ground with you inside—and decided to set up an inn in Zaragoza.

To the outside world, Txio cooks and Aker manages the tables. When there is some sort of brawl, both arm themselves with frying pans and impose peace. As a good worshiper of Mari, Txio does not believe in such nonsense as the submissive woman. If someone or something touches a hair on her dear Aker's head, they'll wish they were in Hell instead. And if they don't have fast feet, they will get it. Aker, happily, takes an interest in his customers. To the outside world.

Behind closed doors, the inn is a cover. To be honest, business is not bad at all, and they even like it. They also serve wine in the back room. But not to everyone. If you are Anathema, or Brother of the Ways, you are welcome. But that only is only known by those who should know.

The truth is that if you are Anathema you'll get fresh wine, hot soup and tight lips. If the PCs can find where Aker and Txio's tavern is and get to it without drawing too much attention, they'll be saved, if having a room to lick their wounds (Perra, literally) can be called being saved.

If they wait a couple of days, thanks to Txio's care of and the occasional drink of Aker's wine, Polo will recover and tell the whole story. Polo will ask you to let him see the old book. *"Yes, this is it. It's what I needed,"* he mumbles. A book with soul.

Anyway, the situation is not so bad. They just have to find Nur, retrieve the young book and do something — they don't know what — to give it a soul.

Easy.

The Streets

And where will Nur be hiding? Where would you hide a tree? In a forest. For he is now in Sinhaya, the Muslim slum quarter.

Nur is furious. He has the new book, but it is useless without the old one. He must destroy both at the same time in a ritual, because either of them is enough to repair all magic.

While the PCs remain hidden in the inn of Txio and Aker, they are safe. It is a discreet place. When they go out to investigate, that is another matter. The sources of information of the Vera Lucis are magnificent and their informers are everywhere.

Nur will send a team to steal the old book. A simple plan: simulate an assault in the back alleys of Zaragoza. Nothing strange for the time of our module. He won't use the Vera Lucis, but professional thieves. The crème de la crème of local underworld; the order is large and does not spare any expenses.

The thieves wait for when the book's bearer (or the one who they think is carrying it) is alone or accompanied by few people in the narrow alleys of the old town, and then they attack him with knives. Three or four simulate a frontal attack to distract the group, while two approach from behind try to take the book, if necessary with the help of treachery—that is to say, using the PC's skin like a sheath for a dagger. Once they have the book they all run away, scattering down the alleyways.

Good plan, but it has two weaknesses: 1) The PCs. 2) Perra. Bringing Perra down into the street has its own problems, but she is the best to sniff out problems. So, according to how the PCs act it, the situation will end:

- Without either book. Both now in Nur's possession.
- With the old book.
- With the old book and a prisoner, ready to talk and not excessively beaten up.

Sinhaya

In due course, the PCs will gather the necessary information. But, this is role-playing; they have to make their own way a bit. Man, if you ask me for some ideas: Aker and Txio know a lot of people; maybe one of their contacts can help the PCs. Perra is always a safe bet for Tracking: don't they have anything that belongs to Nur? Maybe they can find some piece of clothing at his home; a bit scorched, but good enough.

All the clues lead them to Sinhaya. It is the quarter where the expelled Muslims took refuge when Alfonso I and his men took Saraqusta (as the prophet's faithful call it) away from the caliphate of Cordova. It's not a bad neighborhood,

if you're a Moor. If you are a Christian, it is not a bad neighborhood either, you just stick out like a sore thumb. To see if we understand each other, they have been kicked out of their houses and sent to a slum. At best, they won't welcome the PCs with open arms. In short, some sort of strategy needs to be used. This depends on the PCs, but some ideas could be:

- What a great ally a knight is, for commando operations. Especially when a member of the group can track by smell.
- Disguises. If everyone wears a djellaba, they'll look like *sherifes*, at best. Just hope they don't have to talk to anyone. I asked if anyone spoke Arabic?
- Hqiqiy'yun Nur lives quietly and confidently in a fort. He is protected by a dozen minions armed to the teeth. In addition, the people in the neighborhood consider him to be a saint. Let's say that if the PCs enter like bulls in a china shop, the neighbors will come out with sticks and stones to defend their neighbor.

Depending on how the module has gone so far, Nur will have one or two of the books. This does not affect the result of the module. The idea is clear: you have to recover it (them). And all's fair in love and war.

A theatrical point, GD: if the PCs get too beat up, let Perra get in front of them. Her soul is that of a faithful animal, much nobler than that of many humans. If she can get in front of an arrow so you don't hit them, she will. The old mastiff has grown fond of them. Take advantage of this, GD, if you need to shed some tears. The theatrical effect is important.

It is up to the PCs to decide when to call the bishop and his sacristans. They have no problem making this happen; calling them, I mean. If they arrive is a whole other story. Let me explain: the Warrior's Prayer is a summoning spell. Not a spell of "here we are, get out of the way, we'll handle this from here". The bishop and his sacristans receive the message and set out. And when will they arrive? When they are most needed. When it's more entertaining. When it is best for the module. Are you getting the idea, GD? This is refereeing as in the good old days.

The Assault

Come on, cheer up. If there is no other solution: sooner or later the PCs will have to assault Nur's fort. The main security measures are:

- Neighbors raise the alarm if they see fire, hear fighting noises, etc. If there is a fire, the neighbors unite to put it out. If it is a fight, they come out with improvised weapons: sticks, kitchen knives, farm tools. They have no leaders, but they do not like strangers — much less dogs of unbelievers — coming in and fighting in their neighborhood. First, they simply surround the house, arguing among themselves. They throw themselves upon any stranger, but they are not real soldiers: a demonstration of strength makes them retreat.
- In due course a sort of patrol will appear — four or five dirtbags — but without excessive confidence. They aren't paid too much. They begin to quarrel with the neighbors, more less a shouting match, until they compel them to go back to their houses, so they can see what is happening.

At the door there are always two sicarios with a sinister appearance, grim faced, ill-tempered and…, okay, okay enough. You get the idea. All the guards are Muslims in the Sinhaya fort. They are well known by neighbors. If someone wants to enter, one of sicarios will go inside to find his master, while the other remains at the door, preventing anyone from entering. Really, these guys are a bit over the top.

Inside the hall opens onto a patio with no roof. To the right there is a guard room. Basically, it is a common room where watchmen eat, sleep and spend their off duty hours. By the time the PCs attack the house, eight sicarios will be found inside.

- On the left is a large kitchen and a pantry. The kitchen has a small unguarded back door, which is open during the day. There are three women who cook for the guards — who eat like pigs — and Nur. They are not combatants. If someone armed comes through the door, they start screaming like the possessed. If someone walks in with a plausible motive — say, with a sack of flour on their shoulder — they won't be perturbed. Of course, let's hope no one has the bright idea to sneak in with one of the rich Truelen hams, as we already know that Muslims and pigs don't mix.
- At the back there is a kind of living room. It is furnished like a rich *jaima* (Arabic tent). Carpets, and cushions. No one is in it.
- In the hallway is a staircase that goes up to the second floor, which is composed of several rooms, surrounded by a balcony from which you can see the patio, below, and open sky, above. The stairs lead to the terrace.

Hqiqiy'yun Nur is in one of the rooms. Two of the sicarios are upstairs: one stands guard on the balcony, the other on the terrace. They move around , and talk quietly from time to time. The only *sicario* who has the perimeter of the house in view is on the roof, but from time to time he will come down to see his brothers-in-arms.

What I said, go ahead. Now it's up to the players to devise a plan. Day or night? In front or from the back? Disguised or uncovered? Let's see what happens to them.

Hqiqiy'yun Nur carries the book with him. If the PCs are not, let's say, rather secretive, he will take flight as soon as possible, leaving the sicarios guarding the house to take care of the PCs. Perra can be a great help in these circumstances, but do not forget that they are moving through a neighborhood that is anything but friendly, so a chase through the alleyways would not be bad idea either. Right, GD?

Anyway, sooner or later they will nab the guy. Okay, they got caught him. Very good. But he has one, or perhaps both of the books.

And he knows how to use it.

Possible aids if the PCs let things get out of hand:

If they summoned the bishop and his sacristans, now would be a great time for them to appear and help out in the fight with the sicarios, while the PCs follow Nur.

Of course, he's moving as fast as his legs will carry him. The neighbors and/or sicarios will harass the PCs until they reach the gates of Sinhaya. In the Christian city an armed Muslim is considered little more than an act of war.

Maybe they can get to Hqiqiy'yun Nur, maybe not. Otherwise it'll be enough for them to wait. Nur wants, needs, the old book. And he will go at night to look for it wherever the players are. Equally, if he has both books, the ritual necessary to remove a soul from an old book and place it in new book requires a soul. And he does not have one, but the characters do, yes? (exactly, one soul for each of them). In one case or another, he will make off with the PCs.

And he will take them to the next chapter.

An Old Book and a New Book

Either because the players capture Hqiqiy'yun Nur, or either because he goes looking for them, at a some point they the following will come together:

- The old book.
- The PCs.
- The new book.
- Polo.
- And Hqiqiy'yun Nur…

Suddenly, Nur puts his hand to his robe and pulls out a handful of dust, which he throws on the PCs and Polo. A Magical Knowledge roll recognizes the *Travel Powder* spell, but too late. In a whirlwind, the characters are caught up in a dark, cold, barren world. A primordial moor. The Vera Lucis raises his hands and laughs, beginning an invocation.

"For you have said We have made a covenant with death, and with Seol we have made a pact…"

You recognize it. It is the beginning of the Rerum Demoni of the old book. It's a signal to the demon. He is carrying out a Great Aquelarre.

He wants to deliver the books to the Evil One. He knows that they can't be physically destroyed, for they live in the hearts of those who have read and written and in them. And the demon comes, for it is good booty. Thus he shouts at the PCs, triumphantly, and crazed.

Soon after, Bileto appears in the form of a black dove, the Prince of Hell, personal adviser of Belzebuth (see page 290), who hears the cries of the Vera Lucis, and looks at him sternly. Suddenly he raises a hand. The ground opens in flames, and Hqiqiy'yun Nur falls into the deepest of the Hells and books fall to the ground. If none of the characters does, Polo takes both books.

"He had nothing to offer me," says the demon, closing the opening to the abyss. "His soul was already ours. But… yours? And that of these books? How can I obtain them? What will you give me to let some of these souls go free?"

Do you remember, GD, those little rolls we said we're useless? Bileto takes Atarrabi's bags out of his robe and smiles at the characters.

Bileto is sincere with them, as far as a demon can be. In the soul of each of the characters there are good things and evil things. For the evil they would go to the Hell, and the good to heaven. But Bileto is not a judge. What he can do is keep as many of the PCs in Hell as suffices to add the wickedness to all their souls.

Each character has to draw a ball. The bag is magical, so the balls are replenished as soon as they are removed, so the odds do not change, whether it is the first or the last. The players, however, can rethink their original strategy.

Bileto extends a hand, and Perra goes to him. Bileto picks out a ball that is as white as the sun. He smiles."Stay with me," he says to Perra, "I want to ask you a favor." Perra nods.

Once this is done, Bileto will look at the books. "Are they good or bad?" the devil asks "Do they have a soul?" Roll for each of them.

When the PCs draw the ball that corresponds to them, each character will see the good and evil things he has done in life. To human eyes, all the balls are like stars, flickering in the dark. Sometimes they shine, sometimes they do not. Just like our souls. Bileto puts them all them in his hands. He opens them, and they have become white and black.

At least one black ball should appear, which is for the old book. If more appear, as many PCs as black balls appear will have to remain. Cheat without forgiveness. If three appear, it's more fun.

Make them suffer a little. Let them cast lots, pick the shortest straw, however they want. Polo behaves like a normal PC. Only one thing: once a PC accepts to voluntarily sacrifice himself, his ball turns white. But that is only known in hindsight. If someone forces another to stay, either by deception or by force, his ball turns black. The balls do not measure luck. They measure the heart. If they pull together, they can all come out of this. If they go about it wrong, none will.

If they try to fight the demon, they'll see eighty demon legions charge against them. Describe it forcefully. Imagine the dry moor, the PCs alone, the infernal legions forming. The PCs who flee see their ball turn black. Those who draw the proverbial a line on the sand with the point of the sword, challenging the demons to pass (really, any other gesture also applies, such as flipping the bird) see how their ball turns white. If you want, let the bishop appear. He and his boys have never stood down, and they won't start now. Each PC's ball, so you know, is black if they look at them only once, but white the rest of the time they look at them.

And the books? Bileto raises a white ball and a black ball, because books have good and evil things within. The devil keeps the old book, and leaves the new one.

If any of the characters ask him which is the book's soul, Bileto will invite him to open it. The pages are mirrors, where they see themselves reflected. For from the beginning the characters were the soul of both books. Now, the soul has passed to the new one, which seems to shine. The old one, closed, looks like paper.

At a gesture Bileto opens a portal behind him to San Miguel de Aralar. The Prince of Hell invites you to go back to the adventures of your world. Polo hugs the new book. You think you see the old devil crook his mouth into a smile, while he reads the old book… Soulless?

By the way, if you want to know the rewards that the PCs get:

- Each character that escapes Bileto: 30 XP.
- If everyone manages to escape: +10 XP.
- At the GD's discretion: between +10 XP and –10 XP, depending on how they played.

Dramatis Personae

Indarr

STR: 14 **Height:** 1.75 varas
AGI: 10 **Weight:** 166 lbs.
DEX: 15 **RR:** 0%
VIT: 10 **IRR:** 193%
PER: 20 **Temperance:** 90%
COM: 10 **Appearance:** 23 (Beautiful)
CUL: 20 **Age:** 50 years old

Protection: Thick Clothing (1 Protection Point).

Weapons: Cayado 50% (1D4+1+1D4).

Skills: Alchemy 85%, Animal Knowledge 43%, Empathy 130%, Healing 53%, Language (Spanish) 20%, Legends 90%, Magical Knowledge 92%, Medicine 67%, Mineral Knowledge 63%, Plant Knowledge 89%.

Spells: All.

Sorguiñak

STR: 18 **Height:** 1.78 varas
AGI: 17 **Weight:** 160 lbs.
DEX: 15 **RR:** 0%
VIT: 14 **IRR:** 185%
PER: 18 **Temperance:** 85%
COM: 10 **Appearance:** 25 (Almost inhuman beauty)
CUL: 20 **Age:** 30 years old

Protection: Thick Clothing (1 Protection Point).

Weapons: Cayado 90% (1D4+1+1D4), Arco Longo 70% (1D10+1D4).

Skills: Alchemy 75%, Animal Knowledge 77%, Empathy 90%, Healing 74%, Language (Spanish) 15%, Legends 83%, Magical Knowledge 85%, Medicine 60%, Mineral Knowledge 70%, Plant Knowledge 83%,

Spells: Almost all.

Birutia

STR: 15 **Height:** 1.65 varas
AGI: 20 **Weight:** 106 lbs.
DEX: 20 **RR:** 0%
VIT: 15 **IRR:** 164%
PER: 20 **Temperance:** 80%
COM: 16 **Appearance:** 23 (Beautiful)
CUL: 15 **Age:** 12 years old

Protection: Thick Clothing (1 Protection Point).

Weapons: Honda 90% (1D3+2+1D6).

Skills: Alchemy 75%, Animal Knowledge 70%, Empathy 40%, Healing 53%, Jump 40%, Language (Spanish) 16%, Legends 80%, Magical Knowledge 80%, Medicine 40%, Mineral Knowledge 70%, Plant Knowledge 70%, Running 60%,

Men of the Vera Lucis

STR: 15 **Height:** 1.75 varas
AGI: 15 **Weight:** 160 lbs.
DEX: 15 **RR:** 75%
VIT: 15 **IRR:** 25%
PER: 15 **Temperance:** 50%
COM: 10
CUL: 15

Protection: Coracina (5 Protection points) and Capacete (2 Protection points).

Weapons: Espada 60% (1D8+1+1D4).

Skills: Dodge 25%, Stealth 30%.

Bishop of Palencia

STR: 20 **Height:** 1.80 varas
AGI: 15 **Weight:** 175 lbs
DEX: 15 **RR:** 10%
VIT: 20 **IRR:** 90%
PER: 15 **Temperance:** 75%
COM: 15
CUL: 15

Protection: Coracina (5 points of Protection) and Capacete (2 Protection points).

Weapons: Cross 75% (1D10+1+1D6).

Skills: Dodge 25%, Legends 25%, Magical Knowledge 75%, Stealth 30%, Theology 60%.

Spells: knows a few, but trusts his two-handed cross more.

Sacristans

STR: 20 **Height:** 1.90 varas
AGI: 13 **Weight:** 200 lbs.
DEX: 13 **RR:** 25%
VIT: 20 **IRR:** 75%
PER: 10 **Temperance:** 55%
COM: 10
CUL: 15

Protection: Gambesón Reforzado (3 Protection points).

Weapons: War Axe 60% (1D10+1D4+1D6).

Skills: Ride 55%.

Perra

STR: 15 **Height:** 1.75 varas
AGI: 20 **Weight:** 160 lbs.
DEX: 15 **RR:** 5%
VIT: 20 **IRR:** 95%
PER: 20 **Temperance:** 70%
COM: 5
CUL: 5

Protection: Thick Clothing (1 Protection Point).

Weapons: Bite 65% (1D4), Brawl 45% (1D3+1D4).

Skills: Discovery 45%, Dodge 65%, Listen 75%, Stealth 60%.

Hqiqiy'yun Nur

STR: 10 **Height:** 1.75 varas
AGI: 15 **Weight:** 160 lbs.
DEX: 15 **RR:** 50%
VIT: 10 **IRR:** 50%
PER: 15 **Temperance:** 40%
COM: 15
CUL: 20

Protection: None.

Weapons: Brawl 40% (1D3).

Skills: Alchemy 80%, Magical Knowledge 95%.

Spells: He uses Travel Powders and Great Aquelarre in the adventure, but he knows many more.

Bachiller Antonio De Polo

STR: 15 **Height:** 1.75 varas
AGI: 10 **Weight:** 180 lbs.
DEX: 20 **RR:** 65%
VIT: 20 **IRR:** 35%
PER: 15 **Temperance:** 55%
COM: 10
CUL: 15

Protection: Thick Clothing (1 Protection Point).

Weapons: Bracamante 60% (1D6+2+1D6), 50% Daga (2D3+1D6).

Skills: Legends 65%, Listening 40%, Magical Knowledge 45%, Reading and Writing 65%.

Aker and Txio

STR: 15 **Height:** 1.75 varas
AGI: 15 **Weight:** 180 lbs.
DEX: 15 **RR:** 0%
VIT: 20 **IRR:** 100%
PER: 15 **Temperance:** 70%
COM: 15
CUL: 20

Protection: None.

Weapons: Cayado 60% (1D4+1+1D4), Brawl 45% (1D3+1D4).

Skills: Artisan (Inn) 65%, Magical Knowledge 75%.

Spells: They know some with which to better honor the Lady of Amboto.

Professional Thieves

STR: 10 **Height:** 1.65 varas
AGI: 20 **Weight:** 140 lbs.
DEX: 15 **RR:** 65%
VIT: 20 **IRR:** 35%
PER: 15 **Temperance:** 50%
COM: 10
CUL: 10

Protection: Thick Clothing (1 Protection Point).

Weapons: Almarada 60% (1D4+2+1D4), Bracamante 45% (1D6+2+1D4).

Skills: Climb 75%, Dodge 65%, Jump 55%, Run 65%, Sleight of Hand 80%, Stealth 80%.

Appendices

Appendix I: Comercium

Equipment

There's a list of equipment; so your characters can buy those items they need, or for the GD to have a quick reference guide to barter with based on the prices we present here (remember that barter— although not the main method of product exchange of the time, since the use of currency is very widespread—was continually practiced in many regions). All prices reflected refer to the maravedí, the legal currency in the crown of Castile, and the GD is free to increase or decrease its price taking into account both the characteristics of the area where the sale is taking place—it is not the same to buy luxurious clothes in the middle of a muddy street in Barcelona as it is in some lost village of deep Extremadura—and the material or provenance of the object that is being bought (a mirror with the ivory frame is worth much more than a wood one). Only those articles that are worth less than a maravedí are expressed in dineros, the tenth part of a maravedí.

Weapons

Equipment	Price	Notes
Alfanje	108	A longsword with a broad blade, single-edged and slightly curved.
Almarada	3	A small knife with a steel cutting blade and wooden handle.
Arbalesta	216	Heavy, bulky crossbow. It requires a cranequin to reload.
Archa	36	War scythe. A mix between an axe and a spear, of great length (between 1.5 and 2 varas).
Arco Corto	36	Medium-sized bow used especially by hunters.
Arco Largo	108	English-style long bow. Extremely rare bow in the peninsular kingdoms.
Arco Recurvado	72	A recurved bow used in the kingdom of Granada.
Ballesta	136	Crossbow, made of wood with a metal bow stave.
Ballesta Ligera	108	Reduced version of the crossbow used on noble hunts.
Bastón de Combate	2	Wooden baton a vara in length.
Bordón	3	Wooden staff between 1.7 and 2 varas in length, used by travelers to help them walk.
Bracamante	68	A heavy knife used by hunters to skin or by sailors. Also called a Falchion.
Cayado	3	Thick wooden crooked stick, used mainly by shepherds.
Clava	2	A wooden club.
Coltell	10	Almogávar knife.

Equipment	Price	Notes
Cuchillo	3	Knife for cutting, skinning, etc., which can also be used as an improvised weapon.
Dabus	6	Wooden hammer with metallic reinforcements at its ends.
Daga	12	Dagger – the secondary weapon of the nobility.
Espada Bastarda	85	Normal sword with a larger hilt, so it can be used two-handed
Espada Corta	51	Short sword with double-edged blade a half vara in length.
Espada	68	The typical sword, with a straight, double-edged blade a vara in length.
Estilete	12	Small sharp-pointed dagger; stiletto.
Estoque	51	Narrow-edged sword.
Gumia	12	Moroccan dagger with curved blade and bone handle.
Hacha	2	Axe used for cutting wood, but also useful as an improvised weapon.
Hacha de Armas	6	Axe designed for war and made entirely of metal.
Hacha de Combate	27	Large, double-bitted axe that requires the use of both hands.
Hacha de Petos	36	Poleaxe used for duels and tournaments
Honda	1	A sling manufactured of hemp or leather.
Horquilla	36	Military variant of the pitchfork; a spear with two or three points in the form of a trident. Very rare.
Jineta Nashrí	360	An Islamic straight-bladed sword made with luxurious and exotic materials.
Lanza Corta	6	Short spear no greater than 1.5 varas.
Lanza de Caballería	10	Spear used for cavalry charges, useless in single combat.
Lanza Larga	12	Long spear, between 1.7 and 2 varas.
Mangual	216	Metal ball and chain. Very rare in the Peninsula.
Martillo de Guerra	51	Military variant of the hammer.
Mayal de Armas	72	Military flail; two wooden rods joined by a chain, one of which is reinforced with metal and spikes.
Maza	7	Mace between 0.5 and 0.7 varas in length, made of iron, lead or bronze
Maza de Armas	10	Mace with iron or steel spikes on the head.
Maza Pesada	14	Two-handed variant of the mace.
Montante	108	Long sword, which requires the use of both hands.
Morosa	18	Long Islamic spear with two sharp metal spikes, similar to a pitchfork
Nimcha	68	Maghreb scimitar with a blade of greater curvature.
Pico de Cuervo	72	Military variant of the hammer with a sharp beak-like spike.
Saif	68	Scimitar, a slightly curved and single bladed Islamic sword.
Takuba	68	Tuaregs sword with a straight double-edged blade.
Telek	14	Islamic knife with thin sharp blade.
Terciado	18	Knife with a long, slightly curved edge.
Tripa	2	Blackjack — a leather bag stuffed with sand or stones.

Armor

Equipment	Price	Notes
Arnés	2,700	Full, very heavy plate made up of numerous pieces of metal.
Bacinete	108	Metal helmet without visor or gorget.
Brazales	48	Leather forearm protection, much used by archers.

Equipment	Price	Notes
Capacete	36	Hard leather helmet.
Celada	180	Helm that leaves the lower part of the face exposed.
Coracina	432	Coat of scale armor.
Coraza Corta	648	Nasrid metal armor for chest and abdomen.
Cota de Placas	1,620	Chainmail reinforced with metal plates.
Gambesón	288	Tunic of tanned leather or cloth, stuffed with leather or horse hair.
Gambesón Reforzado	432	Gambesón with added canvas, rawhide and even metal reinforcements.
Gorro de Cuero	18	Hat made of leather.
Grebas de Cuero	48	Leather protection for the shin.
Grebas de Metal	142	Grebas made from metal.
Loriga de Malla	900	Flexible chainmail coat.
Pelliza de Piel	108	An overcoat garment made of untanned animal skins.
Ropas Gruesas	216	Heavy coat with wool, fur, fleece or a mixture of all.
Velmez	288	Leather doublet.
Yelmo	252	Helmet that completely protects the whole head.
— Shields —		
Adarga	24	Light leather shield of Islamic origin with an oval or heart shape.
Broquel	12	Small wooded shield covered in leather.
Escudo	48	Medium-sized shield made of metal.
Escudo de Madera	24	Medium sized shield made of wood.
Pavés	72	Large oblong metal shield
Rodela	18	Small round metal shield.
Tarja	102	Large shield, covering the entire body.
— Accessories —		
Aljaba	12	Quiver for crossbow or bow (does not include bolts or arrows).
Cranequin	18	Hand-crank for reloading arbalestas.
Esmeril	2	Sharpening stone.
Flechas	3	15 arrows for bow.
Pretina	34	Belt and sheath for a sword. For a dagger it costs 15.
Virotes	6	15 bolts for a crossbow.

Clothing

Item	Price	Description
— Complete Clothing —		
Caftan, Humble	60	Cheap Muslim wool robe or tunic.
Caftan, Elegant	576	High quality woolen Muslim robe or tunic with light colors.
Caftan, Luxurious (*Tiraz*)	1,188	Muslim robe or tunic made with quality fabric, usually silk.
Cassock/habit, Humble	68	Priest's robe or monk's habit of thick wool.
Cassock/habit, Elegant	384	Robe or habit of linen cloth.
Cassock/habit, Luxurious	1,008	Robe or habit of quality, with silks, brocades and ermine.
Children's Clothing, Humble	36	Loose dark brown toned clothes.
Children's Clothing, Elegant	360	Loose clothes with dark tones.

Item	Price	Description
Children's Clothing, Luxurious	900	Loose clothes, but with quality cloths.
Hebrew Djellaba, Humble	60	Thick, dark fabric robe with a hood. It is obligatory for Jews.
Hebrew Djellaba, Elegant	576	Quality cloth djellaba. It is obligatory for Jews.
Men's Clothing, Humble	60	Shirt and pants made of dark brown toned.
Men's Clothing, Elegant	576	Clothing of better fabrics, although predominantly brown and muted tones.
Men's Clothing, Luxurious	1.188	Quality clothes with expensive colors and dyes.
Women's Clothing, Humble	108	Dress and undershirt in the same shades, although they can wear white handkerchiefs or scarves.
Women's Clothing, Elegant	1,008	Dress and undershirt; and although dark tones are still used, more colors appear.
Women's Clothing, Luxurious	2.052	Quality clothes, luminous colors, brocades, lace, etc.
		— Assorted Garments —
Aljuba	36	Tunic worn over the shirt. It is used by both sexes.
Balandrán	120	Long very loose tunic to wear over the saya, with large sleeves, open in front top to bottom. Commonly use among nobles, knights, doctors and lawyers.
Banded boots	35	Leather footwear that reaches above the ankle, open at the front and can be fastened with straps.
Blanket	36	Thick fleece wool, to protect against the cold.
Breeches	68	Leggings that men wear belted to their legs and body at the waist. Attached to a doublet with strings.
Brown Cloth Cape	60	A cape that can be worn over clothing to keep warm.
Chapines	6	A type of female slipper made of cork with high leather soles. They are colorful and adorned.
Doublet	68	Of fustán (thick cotton fabric with fur on one edge).
Dress Capirote	12	A type of pointed hood with a tail called a leeve.
Espadrille	3	Shoe with hemp sole. Useful for walking silently.
Falconry Gloves	42	Reinforced leather gloves used in falconry to carry a bird.
Leather bag	30	Made with wool and leather.
Pouch	2	Small leather bag worn on the belt, suitable for storing coins.
Prayer Rug	54	A portable rug used by Muslims to perform their daily prayers.
Ram Gloves	21	Sheepskin gloves that are sometimes perfumed.
Satchel	30	Backpack.
Saya	20	A tight suit that both men and women wear over their underwear. Made of thin folded cloth.
Shoes	15	Worked leather footwear made by a shoemaker.
Surcoat	216	Lightweight tunic that is placed on the armor adorned with emblems and figures of importance to the wearer.
Talit	24	Fringed shawl used in Jewish religious services, usually covering the head.
Walking boots	50	Leather footwear with a reinforced sole.

Food and Lodgings

Item	Price	Description
	— Accommodation —	
Worked lodgings	Free	Work is done during the day for overnight accommodation. Not all inns accept this form of payment.
Medium lodgings	6	Overnight stay in a common room.
Complete lodgings	10	Overnight stay in a common room, a meal and fire if it is cold.
Private Room	12	Overnight stay in an individual room, with a single door.
Complete Private Room	18	Overnight stay in an individual room, with a single door, a meal and fire if it is cold.
Stable	10	Food and shelter for one horse per night.
- Foods -		
Acemita	8 dineros	A serving of half-milled roasted wheat soup. It's Muslim food.
Al Cuzcuz	15 dineros	A serving of semolina grits with meat. It's Muslim food.
Amán Pockets	3	A serving of triangular cakes filled with sweets. It's a Jewish dessert.
Blancmange	8 dineros	A serving of chicken breast mixed with milk and flour, which is eaten as dessert.
Boiled Eggs	8 dineros	A serving of poached eggs with crumbled bread and wine.
Bread	4 dineros	An large loaf of white bread.
Bread Braided	5 dineros	A loaf of white bread baked with oil and poppy seeds. It's Jewish food.
Butter	15 dineros	One pound of cow's milk butter.
Cecina	1	One pound of salted and sun-dried or smoked meat.
Eggs Jaminados	5 dineros	A serving of eggs cooked with oil and onion. It's Jewish food.
Garlic Soup and Bread	5 dineros	A serving of hot water with little more than boiled garlic cloves and bread to give it substance
Gnocchi Pastry	8 dineros	A serving of puff pastry stuffed with cooked bird and broccoli.
Goat Cheese	1	A serving of cured goat cheese.
Haraveulas	2	A serving of puff pastry with beef and spices. It's Jewish food.
Harisa	1	A serving of shredded bread stew with minced meat and lard. It's Muslim food
Idish	4	A serving of stuffed fish. It's Jewish food.
Meat Puff Pastry	2	A serving of puff pastry stuffed with minced meat.
Migas	5 dineros	A serving of bread crumbs softened with lard and garlic.
Mutton Roast	3	A serving of roasted meat cooked over sheep droppings.
Porridge	6 dineros	A serving of flour cooked with water and salt.
Potaje	2	A serving of vegetable stew.
Rasher	2 dineros	A serving of roasted bacon.
Roasted suckling pig	30	A serving of suckling pig roasted over firewood.
Salted Fish	2	One pound of fish preserved in salt.
Sausages	1	A serving of sausages made with minced meat or innards
Spit Game Bird	7	A serving of poultry roast directly on a spit (and served the same way).

Item	Price	Notes
		— Other Food —
Oats for a horse	3	Ration for a single animal.
Travel Biscuits	10	A long dry loaf of bread. Lasts for 5 weeks. Enough for 1 week.
Travel Rations	15	It includes cecina, cheese, salted fish and fig bread. Lasts 1 week and is enough for 1 week.
- Drinks -		
Cider jug	3 dineros	A cuartillo of cider. It costs 12 dineros if you ask for a bottle with an azumbre of cider.
Jar of Milk	4 dineros	A cuartillo of goat or cow milk.
Jug of Hypocras	4 dineros	A cuartillo of wine boiled with honey and spices. It costs 16 dineros a bottle with an azumbre of Hypocras..
Jug of Jamguri	5 dineros	A cuartillo of rubb with cinnamon, anise, mustard and orange. It's Muslim drink.
Jug of moonshine	6 dineros	A cuartillo of regional moonshine. It costs 24 dineros if you ask for a azumbre bottle.
Jug of Rubb	2 dineros	A cuartillo of fruit juice. It is Muslim drink.
Jug of weak wine	2 dineros	A jug of grape pomace and water. It costs 8 dineros a bottle with an azumbre of plonk.
Jug of Wine	3 dineros	A cuartillo of wine. It costs 12 dineros if you ask for a bottle with an azumbre of wine.
Wormwood	5 dineros	A cuartillo of liqueur flavored with wormwood and other herbs. Abuse can lead to insanity and death.

Transportation

Equipment	Price	Description
		— Mounts —
Donkey	180	Used for transport, riding or as a draft animal. It is much more stubborn than a mule.
Mule	648	Used for transport, for riding or for agricultural work.
Draft Horse	720	Big strong horse, used for agricultural work or to pull carts.
Nag	360	Old thin horse, used in their last years to ride and travel short distances.
Colt	900	Foal of four years or less in age.
Riding Horse	3,000	Light horse that is exclusively used for riding.
War Steed	7,200	Warhorse, light and trained to keep calm during battles and jousts.
Horse rental	6	Per horse per day, mules can be rented for 3 maravedíes per mule per day.
		— Riding Equipment —
Packsaddle	10	Saddle and harness for a pack animal.
Saddlebags	7	Saddlebags made of leather.
Basic riding tack	108	Includes the saddle, bit and stirrups.
Luxurious riding tack	720	Saddle, bit and stirrups, but of better quality, with the saddle embossed in leather.
Bardas	6,840	Metal armor for horses.
Bardas de Vaqueta	810	Leather armor for horses.
Spurs	10	Pair of spurs.

Equipment	Price	Description
Horse Blanket	72	Wool blanket for the back of the horse, protecting the rider from hair and sweat.
Horseshoes	6	Four horseshoes for a mount.
— Carriages —		
Normal Cart	720	You need one or two draft horses to pull it.
Small carriage	2,160	Used for transporting people (between 2 and 4). It needs one or two draft horses to pull it.
Large carriage	14,400	Used for transporting people (between 6 and 8). It needs four draft horses to pull it.
— Boats —		
Barca	1,800	Small rowboat used for coastal fishing.
Carraca	16,200	Boat similar to a coca, but larger.
Coca	10,800	Commercial vessel for the Atlantic and the Mediterranean.
Fuste	5,400	Low-hulled boat, used by corsairs, especially the Turks and Berbers.
Galleass	86,400	Similar to the galley, but bigger, with a good cargo capacity.
Galeota	9,000	Similar to the fuste, but bigger, also used by pirates or escorts.
Galley	61,200	Vessel for military actions or to patrol the coasts.
Saeta	27,000	Vessel used for privateering or for the transport of goods.

Merchandise

Item	Price	Description
— Livestock —		
Buey	432	An ox, a castrated bull used as a draft or load animal.
Cabra	24	A goat, which is raised especially for its milk.
Cabrito	6	A kid, a young goat up to 4 months old.
Capón	4	A capon, with a finer meat and of greater weight than normal free range chickens.
Carnero	36	A ram, which is reared for its meat, which is highly valued.
Cerda	48	A pig, raised to be eaten whole (from nose to hoof).
Conejo	1	A rabbit. As surprising as it seems, its consumption is allowed during Lent.
Gallina	2	A chicken, raised for its eggs and meat.
Gallo	5	A rooster, raised as the henhouse stud or for its meat.
Ganso	8	A goose, raised for its meat and its liver.
Gato	2	A domestic cat. The price can be multiplied by 10 according to its breed and exoticism.
Gerifalte Neblí	300	A gyrfalcon, used for falconry. Those of Niebla (Huelva) were famous.
Oveja	24	A sheep, bred for its wool, its milk, and its meat.
Paloma	5	A pigeon, which can be domesticated to carry messages (travel 18 leagues a day).
Perdiz	1	A partridge, which together with the pheasant, is the favorite dish for noble lovers of the hunt.
Perro	5	A domestic dog. The price can be multiplied by 10 according to its breed and exoticism.
Perro de Gaza	27	A dog used for hunting. The price can be multiplied by 10 according to its race.

Appendix I: Comercium

Item	Price	Description
Pollo	1	A chicken, raised for its meat.
Ternera	36	A calf, under 6 months of age.
Toro	720	A bull, raised as a stud.
Vaca	445	A cow, raised for its milk and its meat.
		— Goods —
Cotton	9,000	Price per thousand pounds of spun cotton.
Firewood	16	Price per thousand pounds of firewood.
Iron	1,080	Price per thousand pounds of iron.
Leather	250	Price per thousand pounds of cow, goat or sheep leather.
Linen	6,800	Price per thousand pounds of linen spun in skeins.
Silk	100,000	Price per thousand pounds of silk fabrics coming from Asia through Venice.
Spices	36,000	Price per thousand pounds of spices (cinnamon, pepper, mustard, clove, saffron, etc.).
Stone	24	Price per thousand pounds of stone for construction.
Tallow	2,088	Price per thousand pounds of tallow.
Wax	7,200	Price per thousand pounds of wax.
Wheat	480	Price per thousand pounds of unground wheat
Wine	160	Price per thousand cuartillos of wine.
Wood	24	Price per thousand pounds of wood, although the price may increase if it is an exotic wood.
Wool	1,980	Price per thousand pounds of merino sheep wool, the most common breed on the Peninsula.
		— Cloth —
Aceituní	3,150	Price per piece (25 varas) of silk cloth from the East in the form of olive-colored velvet.
Berví	1,350	Price per piece (25 varas) of wool cloth of a good quality, coming from the town of Wervicq in Flanders.
Broadcloth	2,700	Price per piece (25 varas) of black wool cloth. For coats, and other outer garments.
Brocade	23,400	Price per piece (25 varas) of the best quality silk cloth embroidered with embossed motifs in gold or silver thread.
Brown cloth	525	Price per piece (25 varas) of, coarse and unbleached woolen cloth. Used by people of low social status.
Canvas	125	Price per piece (25 varas) of poor quality linen or hemp used for shirts, towels, tablecloths, sheets.
Contray	1,050	Price per piece (25 varas) of fine woolen cloth from Kortrijk in Flanders.
Damask	4,200	Price per piece (25 varas) of silk cloth, a variety of brocade, with drawings formed by the weave of the fabric itself.
Dun cloth	425	Price per piece (25 varas) of poor quality wool cloth of a dark gray color used by the most humble people.
Fustian	300	Price per piece (25 varas) of thick fabric blend of cotton and linen, with fur on one edge. For robes and doublets.

Item	Price	Description
London	6,750	Price per piece (25 varas) of quality woolen cloth of English origin. Scarlet color and of great quality.
Sanjuanes	1,050	Price per piece (25 varas) of the best quality wool cloth that is made in the Peninsula.
Tercenel	5,250	Price per piece (25 varas) of fine silk cloth used for banners, flags and trumpet decorations.

Professional Services

Service	Price	Description
Armor Smith	10	For each point of Durability that he repairs for you on metal armor, 5 maravedíes if it is leather.
Barber	3	For every job he does (remove a tooth, shave, wash your head, bleeding, etc.).
Boatman	1	For river passage per person (animals and goods are paid separately).
Burial	9	Includes casket, burial, and tithe for the priest.
Cart Driver	2	For each arroba transported over one league.
Deliver a letter	5	For each scheduled travel day.
Guide	5	For each day's work accompanying the characters.
Healer	6	For every Medicine or Heal roll they make.
Jester	8	For every month of service.
Man at Arms	144	For each month of service. He has his own horse, and experience as a rider and warrior.
Masses	5 dineros	For each Mass (double if sung), dedicated to the deceased or any other commemoration.
Midwife	3	Many times the midwife, in rural areas, works for donations or for food.
Physician	36	For every medical or healing check they make.
Prostitute, Low class	1 to 17	Per night or service.
Prostitute, High class	50 to 180	Per night or service.
Servant	36	For each month of service.
Slave	300	The price of a slave can be multiplied by up to x10 according to its age and utility.
Soldier, Inexperienced	36	For each month of service.
Soldier, Expert	72	For each month of service.
Teacher	10	For each week of instruction.
Workmen	2	For each day worked.
Write	2	For each letter or document written.

Poison

Poison	Price	Description
Arsenic	6 dineros	Cost per onza.
Cantharides	11	Cost per onza.
Fleawort	5 dineros	Cost per onza.
Hemlock	6 dineros	Cost per onza.
Henbane	2 dineros	Cost per onza.
Mandrake	1	Cost per onza.
Poppy	6	Cost per onza.
White lead	1 dineros	Cost per onza.
Wolfbane	12	Cost per onza.

Possessions

Item	Price	Description
Cabin	345	Made of wood or adobe with a thatched roof.
Farm house	3,600	Made of wood or adobe, with wooden roof and tiles, all on a stone foundation.
Simple House in a city	3,600	Small house (two or three rooms), made of wood.
Normal House in a City	27,000	Medium house (up to six rooms, on two floors), made of wood.
Luxurious House in a city	72,000	Large house (more than six rooms, on two floors and a patio), made of wood and stone.
Fortified Tower	45,000	Tower of stone. Requires permission from the lord of the lands.
Small Castle	225,000	Castle of stone. Requires permission from the lord of the lands.
Large castle	3,600,000	Castle in stone with a double stone wall. Requires permission from the lord of the lands.
Animal-driven wheel	27,000	Big wheel to draw water or to grind grain. Requires a draft animal.
Wooden Bridge	150,000	Wooden bridge to cross streams or small rivers (maximum of 10 varas in length).
Stone Bridge	1,200,000	Stone bridge to cross streams or small rivers (maximum of 10 varas in length).
Grassland*	17	Price per fanega** of land, which produces 3 maravedíes of profit per year.
Cultivated Land*	36	Price per fanega** of land, which produces 6 maravedíes of profit per year.
Orchard*	72	Price per fanega** of land, which produces 15 maravedíes of profit per year.
Vineyard*	144	Price per fanega** of land, which produces 36 maravedíes of profit per year.

* Any cultivated land must be combined with a farm, which controls and supplies the land.

** A fanega is the area of land that produces a fanega (1.5 bushels) at harvest, therefore it varies according to the productivity of the crops in the area (it oscillates between the 2,000 and 6,000 m^2).

Various Equipment

Equipment	Price	Description
Adorned Sacred Book	3,600	This is a sacred book (Koran, Bible, etc.), with figures and adorned with gold and silver.
Alchemist Instruments	360	Small alchemist laboratory: still, worm, flasks, phial, retort, test tubes, steelyard balance...
Altar Cross	252	Crucifix, gold and painted, to place on an altar.

Equipment	Price	Description
Axe	2	To split firewood.
Bag	6	Bag of coarse cloth.
Barber's bowl	12	Bowl or cup of metal, wide and round, used by barbers to moisten and soap the beard.
Barber's Knife	3	Knife with small folding blade used by barbers to shave or cut hair.
Barber Tongs	2	To remove teeth.
Blanket	36	Of Merino or Castilian wool.
Book, Blank	3	A series of stitched and blank pages to use to take notes, draw or keep accounts.
Book of Hours	15	A cheap and simple devotional, used in the Church or for prayers in the home.
Bota	1	Goat leather wineskin that can hold up to an azumbre of liquid.
Candle	2	Long, thick wax candle. It lasts almost 24 hours, but illumines relatively little.
Censer	18	Brazier with chains and a lid that is used in temples and processions to perfume incense.
Chalice	18	Used to administer the mass, and incorporates its paten (the plate to cover it and receive the host).
Chemical Components	10	A selection of common chemical components (sulfur, quartz, lime, soot, saltpeter, lead, etc.).
Chest	75	Wooden chest with metal fittings.
Cowhide Suitcases	12	The luggage in which traveling clothes or clothes in general are stored. With a chain and padlock.
Crucifix	10	Wooden Crucifix to hang from the neck. If it is of ebony it costs 20 maravedíes, of jet 17, of silver 60, of gold 180.
Deck of Cards	2	Made with parchment.
Devotions	6	Medium-sized prayer cards
Eyeglasses	20	Recent invention. They are manufactured by glassmakers individually for the person who will wear them.
Flute	1	Wind instrument made of wood or bone.
Grated brazier	12	Small portable brazier of tin-wrapped wood, to heat feet and hands
Hammer	10	Artisan's iron hammer.
Hook	10	Metal hook.
Hourglass	36	A mechanical instrument that can be used to visually measure a certain length of time.
Hyssop	9	Used to spread holy water.
Ink	1	A cuartillo of black ink made of carbon black and gum.
Jewels	10–10,000	They can be rings, anklets, earrings, diadems, necklaces, etc.
Knife	3	With a deer horn handle.
Ladder	20	Wooden ladder, five varas high.
Lamp	3	Portable oil lamp.
Lamp oil	1	A cuartillo of lamp oil that lasts 24 hours.
Letter carrier	6	The bags or case in which letters are carried.
Linen	5	For each vara of linen cloth, used to clean or dry wounds.
Lock box	12	Wooden box with key.

Equipment	Price	Description
Lock pick	36	Keyring with picks and wires. It is difficult to find a seller, which is the reason for its high price.
Lute	20	String instrument made of wood, common in the Islamic world.
Mat	24	Small rug to cover the floor or to sleep on.
Menorah	18	Jewish candelabra with nine arms. If it is gold, it costs 1,800 maravedíes.
Mirror	13	Luxury object. Hand-held mirror of polished or burnished metal (glass on a metal sheet).
Nails	5	Fifty long metal nails (half a foot).
Needles	1	20 sewing needles.
Objects of Art or Luxury	2,000 –20,000	They can be miniaturized books of hours, painted altarpieces, tapestries, luxury musical instruments, etc.
Odre	10	Goat leather wineskin that can hold up to 10 azumbres of liquid.
Padlock	2	Large round padlock.
Parchment	6	A ream (about 500 pages) of parchment.
Pen	2 dineros	Hollow reed with its tip cut off obliquely, used for writing. Bird feathers are sometimes used.
Pick	12	Iron pick with a wooden handle.
Pliers	6	A tool used to hold, pull or cut other objects.
Pot	10	A saucepan of azófar (brass) with a capacity of a cuartillo.
Retablo	150	Portable altarpiece with a heart of gold "of nuns".
Rope	20	Ten varas of hemp rope.
Scissors	9	Used by barbers to cut and trim beards and hair.
Shovel	8	Iron shovel with a wooden handle.
Steelyard Balance	36	Measuring instrument used since antiquity to weigh goods.
Tinderbox	6	Steel (usually in a ringed-shape) and flint.
Torches	3	Three torches with a duration of two hours each.
Weight and Measurement Instruments	48	Set of weights, scales and measuring instruments (varas, bushels, quartiles, etc.). Ideal for money changers, merchants and shopkeepers.
Writing case	5	Portable box that scribes carry, with a place for pens and an inkwell with a lid.
Zaque	4	Small wineskin which contains only one cuartillo of liquid.

Monetary System

oins become the basic reference in commercial transactions, since the currency sets the commercial exchange values for goods and services. In the currencies of the time, this value is not arbitrary, but has to satisfy both the buyer and the seller. The exchange rate in these currencies was determined by the value of the metal itself that was used in the coinage, usually gold, silver, copper or *vellón* (an alloy of silver and copper).

Coins were minted in workshops dedicated to this purpose called *cecas* (mints) and these could be under the control of the King, the Church or the Feudal lords. Thus, the production of effective coinage arose from two joint interests: on the one hand, that of the individuals who sold the precious metals to the mint to obtain coins and, on the other, that of the mint which proceeded to make the coins after subtracting a smaller or greater amount of the metal to cover the *braceaje* (manufacturing costs) and *señoraje* (duties due to the treasury). During the time of *Aquelarre*, the main mints of the Iberian Peninsula were located in Barcelona, Burgos, Cuenca, La Coruña, Granada, Jaca, Lisbon, Malaga, Mallorca, Oporto, Pamplona, Perpignan, Segovia, Seville, Toledo, Valencia and Zaragoza .

The actual value of the coins was subject to frequent variations. Each type of coin responded to a variety of conditions

on which the exchanges were based, since each metal was used according to the type of transaction or operation that was being carried out. Gold was exclusive for princes, great merchants or the Church; Silver was earmarked for ordinary transactions, while copper and vellón, at the lowest level, was considered "black money", used by of the common people and the poor. Thus, the common language of that time emphasized this neat distinction by giving the name "small change" to those coins made of vellón or copper and "bulk coin" to those made of gold or silver.

Gold and silver coins went through intermittent periods of debasement (a loss of purity in the metal alloy) during the 14th and 15th centuries— it reached its depths of degradation in the reign of Enrique IV in the third quarter of the 15th century. Silver was seriously debased and gold, which offered greater opportunities for profit, was minted to a third of its regulation or legal refinement. In addition, when making deals for commodities of great value, the crooked jumped at the chance, sometimes limiting its quality; gold and silver were frequently cut, scraped and even forged (punishable by death and confiscation of goods).

But although the use of currency was quite widespread, barter was also of great importance, not only for the local framework but also for the regional and even the international ones; goods in exchange for goods, labor in exchange for goods or work in exchange for work. This does not have to be due to the scarcity of money, which in many cases was scarce anyway, but rather that on many occasions it was preferable to carry out in-kind exchanges, in order to participate in a three-way or more trade. Obviously, another reason for barter was its simplicity: one commodity for another that was needed, without complications, especially in a society which was eminently rural. Even so, though barter was highly developed, it was in minority in the face of payment through coins.

For maritime transport it is necessary to mention that letters of credit and bills of exchange were frequently used. They were especially used in the international arena, where this type of monetary mechanics allowed merchants to limit the risks of transporting large amounts of specie over long distances

Currency on the Iberian Peninsula in the Time of Aquelarre

Various types of currency are used on the peninsula of the 14th and 15th centuries. As early as the 13th century three types of coins were used for different purposes: dineros is the currency of daily exchanges (bread, wine, alms, tolls, censuses); silver is the currency of merchants and local market transactions; gold and bills of exchange are reserved for international trade, princes and the aristocracy.

By the middle of the 13th century, trade dynamics made the more stable currencies, such as gold coins, released in large quantities in economically active cities, the standard for fixing exchange rates. In fact, it is the *florin*, issued in Florence, that takes the role of the present day dollar. In the central years of 14th century, gold coins are released by diverse kingdoms, among them those of Castile and Aragon. The florin thus loses its quasi-monopoly in favor of the Castilian dobla and the Aragonese florins, among other coins, all coined in the likeness of the Florentine currency.

For the sake of simplicity, throughout the manual we have used Castilian maravedíes as the basic currency, but if you want to add different types of coins depending on the metal used or the kingdom in which the PC finds himself, use the following monetary system to help you which, though simplified, tries to encompass a greater reality. All the currencies described here, as well as their values and exchange, correspond to those that occurred in the central years of the 14th century in the Iberian Peninsula.

The Currency of Castile

The maravedí is the reference currency (that establishes the value between each of the coins in the kingdom of Castile) and the currency by which the items in the lists of equipment in this book are appraised. However, it was more in the minds of all the Castilians than in their pockets, because in the coin's long life it was more virtual than real.

In the central decades of the 14th century, the maravedí was abandoned as a physical coin. However, they continued using the maravedí as "account" currency, to make conversions between the various coins in use. Some of these had values superior to the maravedí, while others, were equivalent to fractions of maravedí. In Castile everything was appraised according to its value in maravedíes, including royal coins.

Among the coins of the kingdom of Castile are the gold *dobla*, an imitation of a North African coin of Almohad origin and coined since the days of Fernando III in the middle of the 13th century, with a refinement of 23.75 carats and a weight of 4.60 g. The silver *reales*, weighing 3.4 g, was the main silver coin of Castile since its coinage by Pedro I, in 1351, perhaps to prevent other countries' coin types from invading the Spanish market (for example, the Aragonese *croat*) and as a means to complete and stabilize the Castilian monetary system. Among the pieces of vellón – copper with a very low alloy of silver – we find the *maravedí* and its fraction, the *dinero*.

Crown of Castile

	Dobla	Reales	Maravedíe	Dinero
Dobla (gold)	1	12	36	360
Reales (silver)	—	1	3	30
Maravedíes (vellón)	—	—	1	10
Dinero (vellón)	—	—	—	1

The Currency of Aragon

The kingdom of Aragon's monetary system was based on the Jaquesa pound, which was not coined but was used as a reference in accounts and large payments of money. As we have said, these types of coins are known as "account" coins.

The Aragonese *florin* of Pedro IV was minted imitating the Florentine florin, and the first gold coin minted in the Chris-

tian kingdoms of the Peninsula. The florin is accompanied by the silver *croat* and the vellón *diner*. The croat is a coin of excellent quality and a reference in all the kingdoms of the Peninsula and part of the Mediterranean, to such an extent that Pedro I of Castile takes it as a model for his silver reales.

The minting of gold and silver coins in Aragon was an exclusive monopoly of the king, while the minting of vellón coins was controlled by the Courts that represented the kingdom.

Crown of Aragon

	Florin	Croat	Diner
Florin (gold)	1	11	132
Croat (silver)	—	1	12
Diner (vellón)	—	—	1

The Currency of Granada

Coins of gold, silver, and copper circulated throughout the territory, similar to those already seen in the Almohad period, both circular and square, with inscriptions in Kufic on the front and back, and sometimes also on the edge.

The *dinar* is a gold coin, 31-32 mm wide. The half dinar was considered the standard coin, and weighed 2.3 g, while the full dinar, called a *dobla*, weighed 4.6 g. The dinar was used for the payment of taxes and for foreign trade; The silver coin, the *dírham*, 15 mm a side and 1.5 g in weight, and the copper *fals* or *felus*. The square dírham had two submultiples: the *quirate*, equivalent to half a dírham, and the *rub'* or quarter dírham. A multiple of the dírham was the double dírham of around 2.8 g.

Nazrid currency suffered from the scarcity of gold and silver in the country, the result of the war with Castile and the internal wars, and the continuous and abundant taxes paid to the Christian kingdom.

Kingdom of Granada

	Dobla	Dinar	Dirham	Felus
Dobla (gold)	1	2	24	720
Dinar (gold)	—	1	12	360
Dirhams (silver)	—	—	1	30
Felus (copper)	—	—	—	1

The Currency of Navarre

Navarrese coin is minted very irregularly. with low quality; so it is customary in the kingdom to use French or Aragonese money. The debasement of coinage of a few monarchs, as is the case of Charles II, don't instill confidence in the Navarrese currency, which tends to depreciate.

In the kingdom, like its French and Aragonese neighbors, the Carolingian system of *Libras*, *Sueldos* and *Dineros*, based on silver, is followed. However, the libra has not been minted for a long time long and is only used as a currency of accounts, so for example, it is normal that the accounts are given in libras and salaries were paid in dineros, or any other foreign currency.

The first minting of gold arrives with Carlos II and his *florin*; the *sueldos* and *grossos* are common in silver, and the vellón *dineros* is the most used currency in the kingdom.

Kingdom of Navarre

	Florin	Libra*	Sueldo	Dinero
Florin (gold)	1	—	13	156
Libra	—	1	20	240
Sueldo (silver)	—	—	1	12
Dinero (vellón)	—	—	—	1

*It is not minted as real currency and is only used to keep accounts.

The Currency of Portugal

The *dinheiro* is considered the first currency of the kingdom of Portugal and was one of the reference coins from the late 12th century until 1433. But its exchange rate varied according to the kings who occupied the throne.

Although the Portuguese economy was based on the *libra-soldo-dinero* pattern, in the late Middle Ages it moved toward a system closer to that of the Castilian, which in turn has roots in the old Almohad *morabitinos*, whence the word "maravedí".

Thus there are gold *dobras*, similar to the Castilian, weighing 4.60 g and 23 3/4 carats, *reales* and silver *torneses* and a variety of vellón coins, or *bolhão*, among which we highlight the *barbudas* and the *dinheiros* themselves. Nevertheless, the increased inflation caused by the wars with Castile makes the production of fine gold *dobras* unsustainable, these being quickly replaced by what is considered one of the most beautiful Portuguese coins: the *gentil*.

Kingdom of Portugal

	Dobras	Tornes	Barbuda	Dinheiro
Dobra (gold)	1	12	36	1080
Tornes (silver)	—	1	3	90
Barbuda (bolhão)	—	—	1	30
Dinheiro (bolhão)	—	—	—	—

Equivalences

If you wish to make a currency exchange from one kingdom to another, use the following equivalences (although you should remember that the money changer who makes an exchange also keeps part of the currency as payment for the service provided). We also warn you that the exchanges do not have to be exact, since different currencies may correspond to different exchanges.

Table of Monetary Equivalences

	Croat	Dírham	Castilian Reales	Sueldo Navarrese	Portuguese reales
Croat	1	2	1	1,5	1
Dírham	0.5	1	0.5	0.75	0.5
Castilian Reales	1	2	1	1.5	1
Sueldo Navarrese	0.67	1.34	0.67	1	0.67
Portuguese Reales	1	2	1	1.5	1

In this way, if we have 100 Castilian reales in hand, and we want to change them, we can get 100 croats, 150 Navarre sueldos, 200 dirhams or 100 Portuguese reales.

Next, to facilitate the price calculations, we will show the value of all currencies in maravedíes.

Crown of Castile

Currency	Maravedíes
Doblas	36
Reales	3
Dinero	1/10

Crown of Aragon

Currency	Maravedíes
Florin	33
Croat	3
Diner	¼

Kingdom of Granada

Currency	Maravedíes
Doblas	36
Dinar	18
Dirham	1.5
Felús	1/20

Kingdom of Navarre

Currency	Maravedíes
Florin	26
Sueldo	2
Dinero	1/2

Kingdom of Portugal

Currency	Maravedíes
Dobra	36
Gentil	27
Reales	3
Barbuda	1
Dinheiro	1/30

Measurement Systems

In chapter I, page 53, we told you about the system of measures we use in *Aquelarre* which, although based on historical systems, was simplified to suit the game. If you want to stick to real historical systems, here are some measurement tables for you to use, if that is your desire, based mainly on the unification of weights and measures carried out by the Catholic monarchs at the end of the 15th century, because previous measurements were characterized by anarchy and produced differences in measurements and weights according to regional location.

Also, if you look, you will see that in some tables there are quite a few values that do not exactly add up, because they have been taken directly from the patterns of the time, which were far from exact.

Dry Measurements

Dry products include such things as wheat, chickpeas, barley, walnuts, hazelnuts, lime, gypsum, coriander or mustard. The *cuchara* and the *cuartillo* were too small and the *cahíz* was too large to be of general use, hence the and *celemín* (dry gallon) the *fanega* (1.5 bushels) were the most used in exchanges. The *celemín* was most frequently used in retail trade and the *fanega* for wholesale.

Dry Measurements

Measure	Equivalence	Dry Gallons	Liters
Cuchara	—	0.1	0.4
Cuartillo	3 Cucharas	0.3	1.15
Celemín	4 Cuartillos	1	4.6
Hemina	4 Celemín	4	18.5
Fanega	3 heminas	12.6 (1.5 bushels)	55.5
Carga	4 fanegas	50.4 (6.3 bushels)	222
Cahíz	3 Cargas	151.2 (19 bushels)	666

Length Measurements

The only measures that frequently appear in relation to cloth are the *vara* and the *palmo*. The *pulgada* (inch) and the *dedo* (finger) were too small for widespread commercial use, and sales by the *pie* (foot) and *codo* (elbow) were rare. The legua (league) was a measure of distance, not used in commerce.

Length measurements

Measure	Equivalence	Imperial	Metric
Dedo	—	0.7 inches	1.8 cm
Pulgada	—	0.9 inches	2.3 cm
Palmo	3 pulgadas	2.9 inches	7 cm
Pie	4 palmos	11 inches	28 cm
Codo	—	1 foot, 5 inches	42 cm
Vara	3 pies or 2 codos	2 feet, 9 inches	84 cm
Legua	5,000 varas	2.6 miles	4.19 km

Weight Measurements

The *cuarta* (fourth) and the *onza* (ounce) were reserved almost exclusively for spices. More than 80% of products sold by weight were measured in *libras* (pounds). Reserved for voluminous articles, like wool, were the *quintal* and the *arroba*. The *caja* and *tonelada* are measures used in the freight of ships and the transport of merchandise in general. The *carretada* was used in the sale and transport of raw materials such as wood or stone.

Weight Measurements

Measure	Equivalence	Imperial	Metric
Pesante	—	0.03 ounces	0.9 grams
Dracma	2 Pesante	0.06 ounces	1.8 grams
Cuarta	4 dracmas	0.3 ounces	7 grams
Onza	4 cuartas	1 ounce	28.75 grams
Libra	16 onzas	1 pound	460 grams
Libra Carnicera	2 libras	2 pounds	920 grams
Arrelde	4 libra	4 pounds	1,840 grams
Arroba	25 libra	25 pounds	11.5 kg
Quintal	4 arrobas	100 pounds	46 kg
Quintal Macho	150 libras	150 pounds	69 kg
Carga	10 arrobas	250 pounds	115 kg
Caja	16 arrobas	400 pounds	184 kg
Tonelada	4 cajas	1,600 pounds	736 kg
Carretada	144 arrobas	3,600 pounds	1,656 kg

Liquid Measurements

Liquid Measurements

Measure	Equivalence	Imperial	Metric
Cuartillo	—	1 pint	0.5 liters
Azumbre	4 cuartillos	2 quarts	2 liters
Cántara	8 azumbre	4 gallons	16 liters
Load	7 cántara	30 gallons	113 liters
Moyo	16 cántara	68 gallons	258 liters

Appendix II: Names

In this appendix we list medieval names for men and women, classified by ethnic groups. The player can choose the name that best suits his character, or the GD can use them for the NPCs in his campaign. The surname as we know it does not exist yet. People are called by their name plus a nickname (Pedro el Justo), their profession (Pere Ferrer) or their place of origin (Endika de Bilbo).

Castilian Names

The custom in Castile is to add the father's name to one's own, with the suffix "ez". Thus, Rodrigo Perez means "Rodrigo, son of Pedro".

Men

Alarico
Alejandro
Alfonso
Alvar
Ángel
Arturo
Ataúlfo
Calixto
Cándido
Carlos
César
Claudio
Cristóbal
Diego
Felipe
Fernando
Francisco
Gabriel
Gonzalo
Gregorio
Guillermo
Honesto
Isidoro
Isidro
Jorge
Julián
Lázaro
Lope
Manuel
Martín
Mateo
Mauricio
Miguel
Onofre
Pablo
Pedro
Pelayo
Rafael
Ramiro
Ricardo
Rodolfo
Rodrigo
Roque
Sancho
Sebastián
Severo
Simplicio
Sixto
Tancredo
Teolfo
Timoteo
Tomás
Valentín
Vicente
Víctor

Women

Adela
Ágata
Amalia
Bárbara
Beatriz
Bernarda
Blanca
Bonifacia
Camila
Carlota
Carmen
Cecilia
Celestina
Cirila
Clara
Claudia
Cristina
Dorotea
Elvira
Emilia
Flora
Francisca
Genoveva
Gregoria
Helena
Hilaria
Honorata
Inés
Isabel
Juana
Julia
Laura
Leonor
Lucía
Margarita
María
Milagros
Ofelia
Orosia
Paloma
Patricia
Petra
Priscila
Radegunda
Ramona
Rosalinda
Susana
Teodora
Teresa
Ursina
Úrsula
Urraca
Violante
Virtudes
Visitación

Aragonese Names

Men

Alexandro
Alifonso
Anchel
Andreu
Antón
Asén
Balantín
Bastián
Benet
Bernat
Bertolomé
Bertrán
Betrurián
Beturino
Bizé
Bras
Calistro
Carapasio
Chabier
Chacobo
Chaume
Chazinto
Chenaro
Cherardo
Cheremías
Chermán
Cherónimo
Chesús
Chil
Chimen
Chinés
Chorche
Chuan
Chuaquín
Chulián
Chulio
Chusto
Chisé
Climén
Colás
Dimetrio
Donisio
Ebardo
Fertús
Francho
Garapasio
Grabiel
Guergorio
Inazio
Istebe
Lauriano
Locadio
Lodosis
Lonzio
Loreto
Lorién
Luterio
Maiximo
Mané
Marzal
Mateu
Menazio
Menejildo
Miterio
Nizeto
Numildo
Pere
Piera
Pietro
Polonio
Pulinario
Ramiro
Roldán
Ruxer
Satornil
Saturiano
Superio
Uc
Ufemio
Ufrasio
Uloxio
Úrbez
Usebio
Ximén
Zelidonio
Zelipe
Zequiel
Zerilo

Women

Alezandra
Alodia
Anchela
Anchels
Asenoma
Baldesca
Birila
Brixida
Chuana
Chuaquina
Chulia
Chusefa
Chusta
Crestina
Dimetria
Dolors
Francha
Grabiela
Guayen
Guergoria
Ibon
Iguazel
Madalena
Merenziana
Nieus
Olaria
Orosia
Pifania
Polita
Polonia
Rexina
Tresa
Ufemia
Úrbez
Yacma if
Zelidonia
Zelipa
Zilia

Catalan Names

Men

Adriá
Agustí
Alaric
Albert
Aleix
Andreu
Antoni
Arnau
Bartolomeu
Bernat
Blai
Carles
Cast
Damiá
Faviá
Ferran
Francesc
Gabí
Galdric
Gregori
Guifré
Hilari
Iscle
Jaume
Jeroni
Joan
Jofre
Jordi
Llorenç
Manel
Marçal
Mateu
Miquel
Pau
Pere
Prim
Ramir
Ramón
Roderic
Sixt
Teodoric

Women

Agnés
Alexandra
Alícia
Alódia
Anna
Angelina
Camilúla
Caritat
Carme
Clarissa
Dolors
Dolça
Estel
Francesca
Gemma
Gloria
Joana
Josepa
Lea
Lídia
Llúcia
Marcelúlina
Margarida
Marianna
Montserrat
Neus
Roser
Socors
Susanna

Appendix II: Names

Gallegos And Portuguese Names

Men

Adrao
Agostiño
Alberte
Aleixo
André
Anxio
Antón
Artús
Bertomeu
Bernal
Bras
Brandán
Camiño
Caitán
Cibrao
Cloio
Estevo
Euxeo
Filipe
Fuco
Gorecho
Leuter
Liño
Lois
Manecho
Roi
Tiago
Tomé
Xacome
Xan
Xaquín
Xelasio
Xervasio
Xenxo
Xino
Xurxo
Xosé

Women

Adega
Alis
Andreia
Asunta
Auria
Branca
Candela
Comba
Dinis
Dores
Estrela
Euxea
Frol
Ilda
Ledicia
Loisa
Maruxa
Mariña
Martiño
Miragres
Nela
Neves
Trega
Tareixa
Trindade
Uxia
Xema
Xertrude
Xilda
Xisela

Basque Names

Men

Aingeru
Alex
Amand
Anborsti
Ander
Anter
Argia
Baraxil
Dunixi
Edrigu
Edorta
Endika
Erramun
Gontzal
Goio
Gorka
Gundane
Igaro
Ikini
Imanol
Iñaki
Josu
Jokin
Karmel
Koldo
Lander
Luken
Mikel
Paskal
Patxi
Pol
Shanti
Ximun
Zuzen

Women

Argia
Alaiñe
Anixe
Austiñe
Batirtze
Birkide
Burne
Bureskunde
Dunixe
Elixe
Ermiñe
Estitxu
Garbiñe
Gaxux
Gorane
Ilariñe
Jokiñe
Julene
Katixa
Kispiñe
Konxesi
Kuspiñe
Libe
Lide
Lonora
Lukene
Markele
Mari
Mariñe
Mertxe
Nunile
Ostatxu
Seña
Txaro
Zutaiola

Hebrew Names

The Jews of the time add the father's name to their own with the prefix "ben" (if they are men, like Abraham ben Leví) or "bat" (if they are women, like Esther bat Asher). If they are rabbis, they use the title "Rabbi." If they have any important office in the Christian court, they use the title "don" like a Spanish noble. If the father is a priest, they add the name "Ha-Levi" and, if he was a priest's descendant, "Ha-Cohen." A Jew who is proud to be a faithful practitioner can add "Ha-Israel."

Men

Aarón
Abner
Abraham
Absalón
Asher
Baltasar
Daniel
David
Eleazar
Ezequiel
Hasdai
Isaac (Ishaq)
Isaías
Jacob
Job
Jonás (Jonah)
José (Yosef)
Josué
Judas
Lázaro
Leví
Malaquías
Matías
Melchor
Moisés (Moshe)
Nataniel
Nehemiah
Nicodemo
Nicomedes
Salomón (Shelomo)
Samuel (Shemuel)
Simeón
Tobías
Yahia
Yehudá
Zacarías

Women

Ana
Belén
Esther
Judith
Karima
Lea
Libia
Marta
Miriam
Nabila
Raquel (Rajel)
Rebeca (Ribka)
Ruth
Salomé
Sara (Zarah)
Sarwa
Tamar
Zenobia

Muslim Names

The Muslims add the father's name to their own with the prefix "ibn". Many times they dignified it with the prefix "al". Thus, Amir ibn al-Ammar means "Amir, son of the very great Ammar". The members of humble classes add the full name of their master, prefixing the prefix "abd" ("servant of"). The powerful like to add this "abd" along with "Allah". The name can also be added a nickname or nickname (alone or with the prefix "el").

Men

Abbad
Abbas
Abid
Absam
Abu
Ahmed
Ali
Amir
Ammar
Awland
Badis
Banu
Barmaki
Bazlaf
Buluggin
Dawud
Garur
Harum
Hassán
Hussein
Khaled
Malik
Mubarak
Muhammad
Musakkan
Mustafa
Mu´tamid
Mutawakkil
Othmán
Qarawi
Rachid
Rasiq
Sumadih
Yabiz
Yusuf
Zuhayr

Women

Aixa
Asma
Fátima
Hafsah
Jadicha
Kalthoum
Karima
Khadija
Ladda
Latifa
Miriam
Moraima
Najate
Nasma
Nuba
Ouafae
Rabea
Salma
Soraya
Subh
Walada
Zarah
Zohra
Zohraida
Zoraya
Zubayda

Nicknames

Abd: servant, slave
Abd-Allah: Servant of Allah
Adl: Fair
Ahl al-Kitab: People of the Book (Bible)
Alim: The one who knows
Amin: Faithful
Amir al-Mum'minin: Head of the Believers
Aziz: Sweet
Badawa: Nomad
Barr: Virtuous
Darr: Dangerous
Dchahili: Pagan, ignorant
Djamil: Handsome
Farés: Gentlemanly
Ghani: Rich
Hadi: Guide
Hakim: Wise
Halim: Good
Hicham: Majestic
Hurr: Free Man
Kabir: Big
Kafir: Unfaithful, impious
Karim: Generous
Khabir: Watcher
Madhid: Glorious
Mahdi: Savior
Mahmud: Honest
Malik: Sir
Mawla: Serf, servant (half slave)
Muahimin: Protector
Mudcháhid: Warrior
Mumid: That kills
Muntakim: Avenger
Mushhrík: Christian
Muslim: Muslim
Nabí: Prophet
Nazir: Ambitious
Quaut: Strong
Rahman: Clement
Rahim: Merciful
Rashid: Clairvoyant, Good leader
Rasul: Apostle, messenger, courier
Saad: Lucky
Sabi: Young
Shayk: Old
Shadid: Terrible
Shahid: Martyr
Sharif: Noble
Ualid: Fertile

Appendix III: Impact Locations

As we said in Chapter III (page 104), here you can find the *Impact Locations* for creatures that are not entirely humanoid, as well as locations for animals. Use them in your combats against these creatures to calculate where the strikes they receive hit, and how much damage they receive in that location. The tables are intended to encompass the impact locations of most of the creatures that appear in the bestiary, but they can't include them all, since that would lead to us making another book, so if any creature does not adhere exactly to what appears here, modify the table at your convenience.

Likewise, in the case of a character causing a repercussion to, for example, a wing or a branch, use the *Repercussions Table* on page 104, adapting it to the specific combat circumstances—all things considered, you are the GD and you have paid for the book, so you can do as you please. In the case of characters fighting a large creature (a leviatán, dragón, or kraken) use common sense and let them only reach those closest locations (for example, if they are fighting on a ship against the tentacles of a kraken , They can only reach those tentacles, not the head of the creature).

Impact Locations for Humanoid Creatures

1D10	Location	Multiplier to Damage
1	Head	x2
2	Right arm	x1/2
3	Left arm	x1/2
4–6	Chest	x1
7–8	Abdomen	x1
9	Right leg	x1/2
10	Left leg	x1/2

Impact Locations for Quadruped Creatures

1D10	Location	Multiplier to Damage
1	Head	x2
2	Front Right leg	x1/2
3	Front Left leg	x1/2
4–6	Front Quarter	x2
7–8	Hind quarter	x1
9	Back Right Leg	x1/2
10	Back Left Leg	x1/2

Impact Locations for Birds

1D10	Location	Multiplier to Damage
1	Head	x2
2	Right wing	x1/2
3	Left wing	x1/2
4–6	Back	x1
7–8	Craw	x1
9	Right Leg	x1/2
10	Left Leg	x1/2

Impact Locations for Arachnid Creatures

1D100	Location	Multiplier to Damage
01–10	Head	x2
01–10	First left leg	x1/4
16–20	First right leg	x1/4
21–25	Second left leg	x1/4
26–30	Second right leg	x1/4
31–80	Body	x1
81–85	Third left leg	x1/4
86–90	Third right leg	x1/4
91–95	Fourth left leg	x1/4
96–00	Fourth right leg	x1/4

Appendix III: Impact Locations

Impact Locations for Snakes

1D10	Location	Multiplier to Damage
1–2	Head	x2
3–8	Body	x1
9–10	Tail	x1/2

Impact Locations for Arboreal Creatures

1D10	Location	Multiplier to Damage
1–3	Branches	x1/4
4–8	Trunk	x1
9–10	Roots	x1

Impact Locations for Winged Humanoid Creatures

1D100	Location	Multiplier to Damage
01–10	Head	x2
11–20	Left arm	x1/2
21–30	Right arm	x1/2
31–35	Left wing	x1/2
36–40	Right wing	x1/2
41–60	Chest	x1
61–80	Abdomen	x1
81–90	Left Leg	x1/2
96–00	Right Leg	x1/2

Impact Locations for Winged Quadruped Creatures

1D100	Location	Multiplier to Damage
01–10	Head	x2
11–20	Front Left leg	x1/2
21–30	Front Right leg	x1/2
31–35	Left wing	x1/2
36–40	Right wing	x1/2
41–60	Front quarter	x1
61–80	Hind quarter	x1
81–90	Hind Left Leg	x1/2
96–00	Hind Right Leg	x1/2

Impact Locations for Blemys

1D10	Location	Multiplier to Damage
1	Right arm	x1/2
2	Left arm	x1/2
3 – 5	Chest	x1
6 – 8	Abdomen	x1
9	Right leg	x1/2
10	Left leg	x1/2

Impact Locations for Baphomet

1D10	Location	Multiplier to Damage
1–6	Head	x2
7	Front right foot	x1/2
8	Front left foot	x1/2
9	Back right foot	x1/2
10	Back left foot	x1/2

Impact Locations for Sciópodos

1D10	Location	Multiplier to Damage
1	Head	x2
2–3	Arm	x1/2
4–6	Chest	x1
7–8	Abdomen	x1
9–10	Leg	x1/2

Impact Locations for Sirenas and Snake Women

1D10	Location	Multiplier to Damage
1	Head	x2
2	Right arm	x1/2
3	Left arm	x1/2
4–6	Chest	x1
7–8	Abdomen	x1
9–10	Tail	x1

Impact Locations for Basiliscos

1D10	Location	Multiplier to Damage
1	Head	x2
2	Right wing	x1/2
3	Left wing	x1/2
4–8	Chest	x1
9	Left leg	x1/2
10	Right leg	x1/2

Appendix IV: Battles

These rules allow skirmishes between groups of 10 to several hundred combatants per side to be resolved. For a smaller number of individuals it is advisable to use the combat rules described in Chapter IV (page 116), but if the number is greater, the best and fastest result is for the Game Director to use logic or stick to Historical events.

In order to determine what exactly happens in a battle, we take into account the tactical result of the encounter (who has won?), the losses suffered by each side (how many died?) and the unforeseen events that occurred to the player characters in the skirmish (why have they gotten into the middle of it?).

Result Of The Encounter

We will call the side that takes the initiative in combat the attacker (for example, a group of bandits that assaults a caravan of merchants, or a band of men at arms that assaults a town). If both groups simultaneously charge (for example, in a full-fledged battle), we will call the group with the largest number of combatants the attacker, or in case both sides had the same number of combatants, the side whose leader rolls a higher Initiative (see page 118).

In addition, we assign a Morale percentage to each side, an average of the Temperance of the combatants: 50% indicates a normal Morale, but may increase or decrease depending on the circumstances that occur during combat (for example, a group of peasants can increase their morale if they are defending their homes, or soldiers who have been promised twice as much booty, etc.; and when reducing it, we can take into account factors such as priestly curses on the attackers, or starving troops, etc.). The Moral percentage can never be more than 70% or less than 30%.

Compare the Strength Ratio between the attacking and defending sides, rounding up in favor of the defender. Thus, resolve a meeting between a group of 45 individuals against another of 20, as a ratio of 2/1. Any ratio greater than 6/1 or less than 1/6 is considered, respectively, 6/1 and 1/6.

The ratio obtained will indicate the column that we consult on the *Combat Table*, although before making any roll, we must modify that column to the right or left depending on circumstances:

- If the leader of a group succeeds in a Command roll, the Ratio moves one column to the right if they are attacking; or to the left if they are defending. If it is a critical, it moves two columns in their favor, but if it is a blunder, it moves two columns against them. If the leaders of both sides have the same result, the result is a wash and there are no changes.
- Both sides make a Morale roll: if the attackers succeed, they move a column to the right and the defenders succeed it moves to the left (a critical moves two ratio columns in their favor, and a blunder two against). If both sides get the same result, the column movement is counteracted and there are no changes.
- If the defenders are in a position of advantage (the other side of a river, in a building, behind a parapet), move one column move to the left.
- If the defenders are in a castle or fortification, move three columns to the left. Double the attackers casualties, and halve the defender's.
- If the attacker attacks by surprise, move one column to the right.
- If one side is ostensibly better armed and protected than the other, move one column in their favor.
- If a side formed by people without military training (peasants, craftsmen, etc.) is confronted by another which is made of well-equipped warriors (lorica de mala or better) and on horseback, move two columns against them.
- If a side is formed exclusively by heavy cavalry and faces a side formed by people of foot, move three ratio columns in its favor (except in the case of foot archers).

Once the strength ratio is calculated, roll 1D6 and refer to the *Combat Chart*:

Combat Table

Strength Ratio

1D6	1/6	1/5	1/4	1/3	1/2	1/1	2/1	3/1	4/1	5/1	6/1
1	F	F	F	F	F	F	**R**	**C**	**C**	**W**	**S**
2	F	F	F	F	F	R	**C**	**C**	**W**	**S**	**S**
3	F	F	F	F	R	C	**C**	**W**	**S**	**S**	**S**
4	F	F	F	R	C	C	**W**	**S**	**S**	**S**	**S**
5	F	F	R	C	C	W	**S**	**S**	**S**	**S**	**S**
6	F	R	C	C	W	S	**S**	**S**	**S**	**S**	**S**

The following results can be obtained:

- F (Flee): The attacker flees and their casualties are doubled.
- R (Retreat): The attacker retreats in an orderly fashion.
- C (Clash): Both sides remain on the battlefield, and may continue the fight if they wish, after calculating their casualties. If one of the leaders wishes to withdraw, they must make a Command roll: if they pass, they can withdraw in order, but if they fail, their people flee in disarray. In any case, the leader of the opposing side may pursue them, making a new Command roll: if he succeed and the enemy is withdrawing in orderly fashion, he reaches his enemies and engages them in a new combat; If he succeeds and the enemies are fleeing, they suffer a new round of casualties (with no possibility of defense). You can only chase an enemy once.
- W (Withdraw): The defender retreats in an orderly fashion.
- S (Scatter): The defender flees and their casualties are doubled.

Casualties

We determine the quality of the troops involved in a combat, as it can be important in determining casualties:

- Elite Troops: Good military training and high combat experience (almogávares, military order knights, ghazi).
- Expert Troops: With military training and combat experience (heavy cavalry, veteran men at arms, mercenaries).
- Normal troops: With military training but little combat experience (garrison troops).
- Green Troops: Little military training and no combat experience (newly recruited troops).
- Irregular troops: No military training and no combat experience (peasants).

The number of casualties is reduced by half if a troop is confronted by one two classes below it, and divided by four if it faces a troop class four times lower. Thus, an elite troop will see their casualties reduced by 50%, if they face normal troops, and 25% if they face irregular ones. However, a side formed exclusively by archers always doubles the opponent's casualty numbers.

The quality of a troop can be increased temporarily if its leader rolls a critical in Command. The GD can also increase a troop quality permanently after a series of particularly hard fights.

To calculate casualties, divide both sides by 10 and roll that number of D6. The result is number of casualties that the side suffers in combat (included in this number are the dead, the wounded abandoned on the field of battle, and prisoners). If the number of combatants on a side is not a multiple of 10 (for example: 45, 73, 13...), roll 1D3 if the remainder is five or more; otherwise ignore it.

Exemplum: Two groups charge against each other. One is made up of 73 fighters, and the other by 45. Both are normal troops. Being larger, the first group is considered the attacker. Their strength is compared, rounded in favor of the defender, and a ratio of 1/1 is obtained. The leader of the attacking side passes his Command roll, the defending leader fails his: the ratio moves one column to the right, becoming 2/1. 1D6 is rolled and the Combat Table is consulted: a 3. Clash, which means that both sides stay on the battlefield.

We calculate the casualties: the first group rolls 7D6, while the other rolls 4D6 + 1D3 (for the extra 5 men) and the results obtained (respectively) are 12 and 22. The forces have now been reduced to 61 and 23 fighters.

The defender decides to withdraw his troops, for which he must roll against Command: he fails, and his people Scatter. Seeing the opportunity, the attacker decides to chase his enemy, also rolling Command, and passes! The defender"s troops now take 6D6 casualties (which is multiplied by two for a Scatter result), getting 22 (11 x 2). Only one man, scattered, manages to escape the massacre.

Interaction of Characters

The rules above do not affect the PCs, only NPCs. Before the battle starts, players must announce what kind of attitude their PC will take: Brave, Normal or Cowardly (if you are not sure, check your Temperance: if it is 60% or higher, Brave; Between 41 and 59%, Normal; if it is 40% or less, Coward). This will influence the personal encounters they have in combat and the XP that they receive after it, in the following ways:

- **Brave Attitude:** The PC rolls on the *Events Table* with +5. If he survives, he gains 15 XP
- **Normal Attitude:** The PC rolls on the *Events Table* with +0. If he survives, he gains 5 XP.
- **Cowardly Attitude:** The PC rolls on the *Events Table* with –3. If he survives, he gains 0 XP.

Roll 1D10 on the *Events Table* to determine the number of encounters that the PC has during the skirmish or, what is the same, the times that they must roll on the *Encounter Table*. The Events roll is modified by the attitude of the character, but the encounters are not.

Events Table

1D10	Event
–2	The PC is captured by their own side and hanged as a coward, except if the side itself is defeated, in which case they will just be one more fleeing fighter.
–1–3	No Encounters.
4–8	1 Encounter.
9–11	2 Encounters.
12–14	3 Encounters.
15	4 Encounters.

Encounters Table

1D10	Event
1	1 Novice Fighter.
2	1 Expert Fighter.
3–4	2 Novice Fighters.
5–6	2 Expert Fighters.
7–8	1 Very Expert Fighter.
9	1 Very Expert Fighter and 2 Novice Fighters.
10	1 Very Expert Fighter and 2 Novice Fighters.

A Novice fighter is considered someone whose combat skills range is between 20% and 40%, an Expert has between 40% and 60%, and the Very Expert range between 60% and 80%. The weapons and armor of the PCs' opponents are determined by the opposing side's troop quality: rebellious peasants won't be as well-equipped as a feudal lord's armed contingent.

If two or more PCs participate in a combat desire not to be separated during combat, they must adopt the same attitude (Brave, Normal or Cowardly) during the battle, making a single Events roll. The result applies to the group they have formed, and each PC rolls an the *Encounters Table*, combining all the results into one encounter.

Last Words

I have a friend, one of those you meet almost by chance and that, before you know it, you are counting the time that you have known them not in years, but in decades. He is (among many other things) a long distance runner, and the other day, while looking over my shoulder at the draft of "this" (which has its merit, as he is only 1.60cm and I almost 1.90cm) he exclaimed one of those phrases of his, always related to running, roads, and partying:

"It has to be a great thing bearing witness to this for so many years and, when your strength gives out, being able to give it to someone younger to run with while you turn around and flip Death the bird…."

And my mind went very far back, twenty years into the past. I remember it was Saturday because at that time the club members held the weekly game on Friday night, and it was in the morning. Between dinner, the session, and the last drink, I was cursing the editor of Joc Internacional, Francesc Matas, who wanted to meet me at eight o'clock in the morning. I thought that he was going to propose I create a module it that would accompany *Call of Cthulhu* screens, as I had done with *RuneQuest*. I knew that he knew about my work for *Troll* and *Líder* magazines, and I felt capable of bargaining like a gypsy with him in exchange for "x" number of words. So I was surprised when he said, after the good morning:

"Would you tackle making a role-playing game?"

I guess I babbled something incoherent that he took as a yes, because he continued on:

"Look, I want a game that creates fans, but that is attractive enough to hook those who already play RPGs. I want it, of course, commercial. And I want it "from here".

I never knew exactly what Francesc meant by "here". A couple of weeks later I introduced him to the *Aquelarre* project. A game without flower-eating elves, but also without nameless horrors. In which legends were a reality, as well as fantastic creatures, magic spells, history… and the raw truth.

I thought he would tell me that it wouldn't be commercial, but to my surprise I really didn't have to fight. He liked the idea. He liked the book (reprinted three times, with an edition in Catalan) and also the seven supplements that I published over six years. Joc Internacional finished its days in management problems, but *Aquelarre*, after a time of respite, continued with Caja de Pandora first and Editions Crom later. On November 13, it turned 18. And here you have it, rewritten again. We have gone through a lot of things together, it is an adult and it is now time for me to go and leave it to its own devices, to live its life, and all that….

And a little voice inside my head tells me nope, and the old friends that I played with on Friday nights (now on Thursday afternoons) tell me I'm sick of garnacha, and Sonia reminds me that years ago I promised her a regional supplement on Asturias, and Manuel J. Sueiro, the old fox, smiles sideways and whispers with his voice from beyond the grave that I am too hooked to leave him, after so many written words, so many narrated emotions and so many dice rolls; And Antonio Polo, who swears that he sold me his soul (and it is possible that he did, I usually traffic in them) does not say anything, but what he calls "a jartá" of laughter, from his native Córdoba, sticks.

And I tell Beatrice, my wife, that they are wrong, that they are many years of making adventures and supplements, that now I'm beginning to write novels and little by little it seems that the thing are going forward… and Bea makes like she's going to slap me on the back of the neck, and tells me not to look for excuses, and points to an area in my room….

Where dozens of role-playing games are piled up.

And Antonio Polo smiles and whispers to me right then, from very far away, although very close to home, that the old demons don't die, much less retire.

So I guess I'll still be here for a while. It is not bad company, I still have some stories to tell, and there are many others that I will love to hear… let me know if I am annoying, I am surrounded by ghosts. Sometimes I feel that I am one of them myself.

Ricard Ibáñez

All Hallows eve, year 2008.

Septem
Galia
Oviedo
Santander
Santiago de Compostela
Leon
Pamplona
Burgos
Huesca
Perpiñan
Zamora
Valladolid
Zaragoza
Medina
Porto
Salamanca
Gerona
Calatayud
Segovia
Guadalajara
Barcelona
Tarragona
Coimbra
Toledo
Lerida
Valencia
Caceres
Ciudad Real
Palma de Mallorca
Jativa
Lisboa
Badajoz
Cordoba
Alicante
Murcia
Sevilla
Jaen
Granada
Almeria
Cadiz
Malaga
Algeciras
MERIDIES
ORIENS

Aguelaine

Name: _____ **Player:** _____
Kingdom: _____ **People:** _____
Social Position: _____ **Family:** _____
Profession: _____ **Father's Profession:** _____
Description: _____

Advantages & Disadvantages

Characteristics

	Total	Current
STRength		
AGIlity		
DEXterity		
VITality		
PERception		
COMmunication		
CULture		
APPearance		
Willpower		
Age		
Height & Weight		

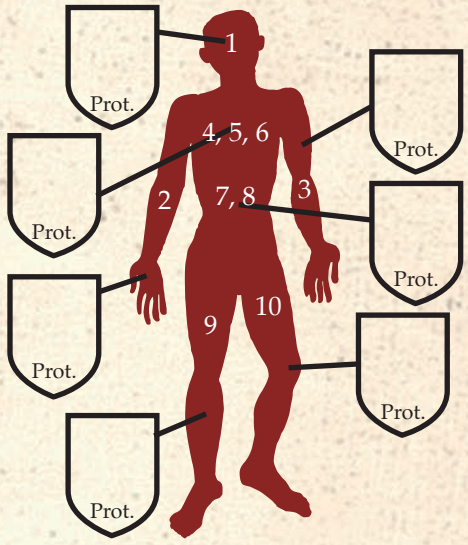
Life	Max	Current
✓ Healthy		
❑ Wounded		
❑ Gravely Wounded		
❑ Unconscious		
❑ Dead		

RR	Luck	IRR

FP	Current Luck	CP

Experience Points

Armor



Weapons

Weapon	%	Damage	Size	Reload	Range	Notes

Skills

- Alchemy (CUL) ____ ❑
- Animal Knowledge (CUL) ____ ❑
- Area Knowledge (CUL): ____ ❑ ____ ❑
- Astrology (CUL) ____ ❑
- Climb (AGI) ____ ❑
- Command (COM) ____ ❑
- Commerce (COM) ____ ❑
- Conceal (DEX) ____ ❑
- Court Etiquette (COM) ____ ❑
- Craft (DEX) ____ ❑
- Discovery (PER) ____ ❑
- Disguise (COM) ____ ❑
- Dodge (AGI) ____ ❑
- Drive (DEX) ____ ❑
- Eloquence (COM) ____ ❑
- Empathy (PER) ____ ❑
- Games (CUL) ____ ❑
- Heal (DEX) ____ ❑
- Jump (AGI) ____ ❑
- Language (CUL): ____ ❑ ____ ❑ ____ ❑
- Legends (CUL) ____ ❑
- Listen (PER) ____ ❑
- Magical Knowledge (CUL) ____ ❑
- Medicine (CUL) ____ ❑
- Memory (PER) ____ ❑
- Mineral Knowledge (CUL) ____ ❑
- Music (CUL) ____ ❑
- Pick Lock (DEX) ____ ❑
- Plant Knowledge (CUL) ____ ❑
- Read / Write (CUL) ____ ❑
- Ride (AGI) ____ ❑
- Run (AGI) ____ ❑
- Seduction (APP) ____ ❑
- Ship Handling (AGI)
- Singing (COM) ____ ❑
- Sleight of Hand (DEX) ____ ❑
- Stealth (AGI) ____ ❑
- Swim (AGI) ____ ❑
- Taste (PER) ____ ❑
- Teach (COM) ____ ❑
- Theology (CUL) ____ ❑
- Throw (AGI) ____ ❑
- Torture (COM) ____ ❑
- Track (PER) ____ ❑
- ____ ____ ❑
- ____ ____ ❑
- ____ ____ ❑
- Axes (STR) ____ ❑
- Bows (PER) ____ ❑
- Brawl (AGI) ____ ❑
- Clubs (AGI) ____ ❑
- Crossbows (PER) ____ ❑
- Knives (DEX) ____ ❑
- Longwords (STR) ____ ❑
- Maces (STR) ____ ❑
- Shields (STA) ____ ❑
- Slings (PER) ____ ❑
- Spears (AGI) ____ ❑
- Swords (DEX) ____ ❑

- Normal — Base Characteristic
- Paternal — Base Characteristic
- Primary — Base Characteristic x3
- Secondary — Base Characteristic

Difficulty Modifiers

Infallible	+75%
Very Easy	+50%
Easy	+25%
Normal	+0%
Difficult	-25%
Very Difficult	-50%
Impossible	-75%

%	Crit	Fumble
01-10	01	91-00
11-20	01-02	92-00
21-30	01-03	93-00
31-40	01-04	94-00
41-50	01-05	95-00
51-60	01-06	96-00
61-70	01-07	97-00
71-80	01-08	98-00
81-90	01-09	99-00
91-100	01-10	00

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Aquelaine

Equipment Carried

Purse

Money:

Monthly Income:_____ WeeklyExpenses:_____

Possessions

Spells & Rituals

Name	Vis/ Ordo	Type/ Ceremony	Expiration	Duration	Components, Preparation & Description/Effect

Notes

Servants

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Aquelarre

NOCTURNAL

NOSOLOROL

NMAQL01